A HISTORY OF JAPANESE ARTS

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A HISTORY OF THE JAPANESE ARTS

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A HISTORY OF THE JAPANESE ARTS

TRANSLATED BY

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AND

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Editor of the Japan Year Book

From the Japanese Original

COMPILED BY

THE IMPERIAL MUSEUM

UNDER CONTROL OF

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Director of the Imperial Museum, Etc.

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PREFACE.

A REALM of beautiful scenery and salubrious climate and abounding in Nature's delightful displays all the year round, the Land of the Rising Sun may justly claim the title of being one of the vast public parks of the world. In her history and art too Japan is entitled to a similar distinction. Consider what a striking contrast Japan offers in this respect as compared with two of the oldest countries in Asia, China and India. They are among those that possess the oldest records in the world, and yet their civilization is now a matter of history. What they present to-day is either the sad relics or a fading reflection of their past glory. Japan's case is quite different. Blessed with the beneficent reign extending over three thousand years of a single and uninterrupted line of Imperial rulers, she has developed a nationality which is in many respects unparalleled and such as can rarely be found anywhere else.

In China and India the national revolutions were of racial origin, and not merely domestic struggles arising from rivalry between hostile clans for power and ascendency. A revolution in those two countries was therefore too often followed by the complete pulling down of the old order of things and by the Vandalic demolition of all that was beautiful and refined. The remains that were saved on each such occasion of universal catastrophe in India and China were very meagre, and these are found very often in Japan instead of in their own homes.

The intercourse between Japan and China and India was quite active in ancient times, especially during the period of the Sui and Tang dynasties in regard to China, and about a time not long from the prosperous reign of King Asoka in regard to India. This intercourse was kept up either directly or indirectly, some times in the exchange of courtesies such as the sending and receiving of embassies, or by the going over of Japanese students or priests for the prosecution of study or by the arrival in Japan of religious propagandists from the two countries. On such occasions literary or artistic works of the two ancient countries naturally found their way to Japan. This accounts for the presence in our country of valuable ancient relics of Chinese or Indian origin, relics such as are not found in the two countries themselves. The precious art objects may be seen among the treasures kept in some of the old religious seats of

Japan, as the Shôsoin, Kôya-san, Tôji, Daigoji, and other historic monasteries. It is no empty boast to say that Japan is a depository of rare and unique objects of artistic beauty.

Japanese art has its own characteristic features, but it is not less true that its frame work is more or less eclectic and has been modelled on all that was best in Oriental art. Witness the identity in design between the wall-painting in the Kondo at Horiuji temple edifice of Nara, and that at Ajanta in India, while the Buddhist images preserved in the Yakushi-ji temple and other old edifices in Nara have much in common with the carved images found at Ryumon and Iketsu in China. Nor are examples scarce in Japan of the presence of Chinese and Indian arts and ceremonial implements or musical instruments that no longer exist in the two countries. When all this is considered, it is not too much to say that Japan, while being a world's public garden may also be regarded as a treasure house of Oriental art. Residing as we do in such a heaven-favoured land and possessing such a valuable repository of art, it is little wonder that in Japan art has reached a level of excellence rarely witnessed elsewhere.

It was with the object of introducing to the world nature's beautiful work and mens' exquisite productions in Japan, that the Treasure Investigation Bureau was established by the Japanese Government a number of years ago and was commissioned with the business of carrying out systematic researches into the art treasures kept at the Shinto and Buddhist temples throughout the country. This undertaking is intended, on one hand, to preserve all those valuable treasures and, on the other, to systematically arrange materials calculated for displaying the intrinsic value of Japanese art and also to show to the whole world the position which Japan occupies in the world's common wealth of intellectual development. It is from a similar object that the Imperial Museum has in hand an ambitious scheme of compiling comprehensive work on the history of Japanese Art.

The present compilation was undertaken at the instance of the French Exhibition Affairs Office of the Imperial Government, and is an outline history of Japanese Art. Indeed anything like a comprehensive history is out of question, as matters stand at present. The treasures existing in Japan are plenty in number and kind, and require far more extensive researches than have been made thus far. These researches are doubly valuable, inasmuch as they shed important light on the manners and customs of the early periods. It is our intention to compile at no distant date a complete history of the art worthy of the name,

and which will not only serve as a depository of information on the history of Oriental Art but also will supply important contributions to Oriental history in general. The Japanese, for the reasons referred to, are undoubtedly far more qualified to undertake an ambitious work of this description than either the Chinese or Indian peoples.

As to the compilation of the present work, the Imperial Museum at first entrusted it to Mr. Kakuzo Okakura, who as responsible compiler, drew up a general plan, but as he resigned the business soon after the compilation was started, Mr. Mataichi Fukuchi was appointed as successor with Mr. Yoshio Kino as assistant. The original arrangement was slightly altered by these two gentlemen, and by their assiduous application the task was at last completed in the shape embodied in this publication. The translation into French was undertaken by M. Emmanuel Tronqoir. In the collection of necessary materials and also in proof reading the compilers were assisted by Dr. M. Kurokawa, Mr. Y. Miyake, Prof. E. Ito, Mr. Y. Imaizumi, Dr. O. Kosugi, Mr. K. Saito and many others connected with the Imperial Museum. The general business pertaining to the compilation was in charge of Messrs. S. Hirayama and T. Kubota.

September 20th, 1899.

Baron Riuichi Kuki,

President of the Imperial Museum.

PREFACE TO THE REVISED EDITION.

THE absence in Japan of a complete history of national art is a serious desideratum if not a shame, when the position which our country occupies in the world's art is considered. This absence, however, is by no means an outcome of wilful negligence on our part; it is an inevitable result of the peculiar circumstances in which Japan has been placed during the last few decades. The social and political reform that was ushered in with the opening of the country to foreign intercourse at the beginning of His Majesty's reign, and the undivided attention which the Government and people had to devote in order to push all the departments of national life abreast with Occidental civilization, did not allow them to attend to matters relating to refinement and art, still less to devise any definite programme for their development.

This is very much to be deplored, and it was in view of this national defect that we have long conceived the idea of compiling a history of Japanese Art. The scheme originated soon after the advent of the work of investigating art treasures extant in the country, a work which had been inaugurated by the Government after repeated representations on our part. The researches made into the artistic remains kept at our religious temples were in one sense quite a revelation, resulting as they did in unearthing buried masterpieces and discovering artists who had remained unknown. What was still more important was the proof they established of various historic associations between our country and other nations, all the more important as the fact had not been even dreamed of before. Then there were many points in the history of the Japanese Arts that were verified for the first time. Needless to say that general public who had at best regarded with indifference the work of the Commission began to appreciate its real value and to watch its progress with interest. At any rate the result of these inquiries supplies important material for compiling a history of Japanese art. The way thus paved, the Imperial Museum soon after took up the task.

It happened about that time that the Government Exhibition Office in connection with the Paris World's Fair held in 1900 conceived the idea of

compiling a history of Japanese Art to be sent to Paris. This task was entrusted to the Museum. The latter placed the business in charge of its compilation committee, and the result of their labours is embodied in the present publication. The work should, however, be considered as an incomplete sketch, in which only part of the reserches of the Investigation Bureau is represented. Incomplete as it is, the compilation is valuable in the eyes of the Commission, in that it partially fulfills their long-cherished desire, besides giving earnest of the appearance of a still more complete and satisfactory work in future.

The compilation having been intended for distribution abroad has not had an opportunity of being made accessible to public demand at home. Nor has any work on art worth mentioning appeared during the several years that have elapsed since that time, while the compilation started by the Museum on its own plan offered no prospect of being brought to completion within an immediate future, and in the meanwhile the public was denied the benefit and satisfaction of procuring even the present work.

In this circumstance, it is somewhat reassuring to hear that the undertaking has been started, with the permission of the Imperial Museum, of reprinting the present work. This preface has been penned at the request of those who have secured the permission not merely to express my approbation for their undertaking but also from my fervent wish that a larger and more comprehensive work worthy of the subject may be completed as quickly as possible.

March, 1907.

Baron Riuichi Kuki.

PREFACE.

EGYPTIAN painting lacks shading and perspective and her sculptured images are rigid and unnatural. In spite of such serious defects the two are quite unique, so far as the originality of imagination and fertility of designs are concerned. On the other hand Phœnicia has nothing of grandeur and largeness to boast in her art, but her glass wares and metal works, as well as textile fabrics are marvellous for rich colouring and exquisite workmanship. The natural genius of the two countries in this particular sphere of their intellectual activity is perhaps the reflection of their topography and natural environment, Egypt with the periodic overflow of her lordly Nile and Phœnicia with her maritime activity and prosperity.

This remark may apply to Japan which remained till only a few decades ago practically isolated from the rest of the world and kept on a self-contented and generally tranquil existence for more than two thousand years. No wonder that our art possesses a peculiar stamp distinguishing it from that of other nations. It should however be observed at the same time that though affected by natural surroundings art does not necessarily and exactly share the fortune of the land of its birth; its activity and vigour may rather be spoken of as being dependent more on the appearance of a genius, who, in defiance of the constraint of his time and of tradition, bursts forth into splendour of inspired originality. Our Bishop Toba Kakuyu, for instance, was born in the age of decadence of the Fujiwara period, and yet his wonderful gifts, masterly versatility and original power drove him to disregard the traditional canon, to lean towards realistic treatment, and ultimately to create a new style of pure Japanese painting. In a similar way, Wang Wei, who flourished in the Tang dynasty of China, originated a new style, so called the Southern school, in landscape painting and flowers and trees, he having been at once a great Buddhist scholar and poet. His style was kept up by Chang-Yuan and further elaborated by Me-Shi.

In short, a genius scorns the mere trammels of environment and conventionalism, and is impelled to allow full play to his fancy and imagination, as is evidenced by numerous instances supplied both in the East and the West.

The foregoing idea was impressed upon me while I was in France in the year 1900 when I sojourned there charged with the business of printing the present publication in French, and had the good opportunity of studying the old and new art treasures of Western Europe.

March, 1908.

MATAICHI FUKUCHI.

NOTE.

The Japanese original of the present work has been compiled by the Imperial Tokyo Museum to exhibit at the Paris World's Fair, and made the first appearance in the French language at the fall of 1900.

Since then, many new materials has been collected, so we revised the original throughly.

Section of architecture, especially, has been rewritten by Prof. Dr. Chuta Ito, as an entirely new contribution.

YOSHIO KINO

In charge of revision of the Japanese original.

March, 1908.

TRANSLATORS' NOTE.

In translation of this work, our special acknowledgment are due to Miss Anna C. Hartshorne of the Joshi Eigaku-juku and Mr. J. N. Penlington, editor of the Far East, for their noble assistance to revise the manuscript and to read the proof copy, and also due to many friends for their kind assistance in translation.

We also make greatful acknowledgment of the assistance rendered by Prof. Dr. C. Ito of the Imperial Tokyo University, in revising the manuscript of section of architecture.

TRANSLATORS.

Tokyo, January, 1913.

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INTRODUCTORY.

1. GEOGRAPHY.

MORE than 1,300 years have elapsed since art began to burst forth into splendour in this remote corner of the globe, and though at times it was subjected to more or less viscissitudes, its adversity was transient and accidental. Japanese art has never suffered from any long continued and persistent decline. It is in view of this continuity that the history of Japanese art possesses such unique interest, especially because, whether manifested as painting, sculpture or architecture, the art possesses features essentially Japanese. For this peculiarity the solution should be sought in the physical geography of Japan, in the racial characteristics, and also in the prevailing taste, institutions and religious beliefs of the respective periods. These subjects should be considered first in reviewing the progress of Japanese art.

Japan lies close to the eastern coast of the continent of Asia, and consists of a chain of islands stretching in an oblique line from north-east to south-west, like a string of beads suspended across the north-western corner of the Pacific Ocean. Of those islands the five larger ones are Hokkaido, Honshu, Kyushu, Shikoku and Formosa, the three middle islands having been from ancient times the centre of Japanese civilization and prosperity.

The most southerly degree of latitude is 21° 45′ N. and the most northerly latitude 50° 56′, while as regards longitude the two extremes are 119° 20′ and 156° 32′, E. Greenwich. In latitude, therefore Japan stretches over about twenty-nine degrees. Round the land flow cold and warm currents, and it is visited by trade-winds and other periodic atmospheric currents. Two great mountain systems, which continue the Chinese and Saghalien chains, traverse the land, and as these are quite ramified and produce great diversity in geographical features, the variations of climatic conditions are very marked, not only between the northern and southern divisions, but even in districts lying close to each other.

In view of this geographical peculiarity Japan is rich in flora and fauna. Birds and butterflies are especially varied in species.

These propitious cosmic phenomena must have exercised powerful influence in moulding the intellectual development of the Japanese nation, and must have helped to determine the æsthetic tendency of the race. The climate has great extremes as described above, but in the main it is mild, and conducive to the free exercise of mental vigour. The comparative fertility of the soil coupled with moderate humidity is favourable to the growth of animals and plants. The mountains, too, are fairly rich in metallic and other deposits, while the sea encircling the land teems with fish and mollascs. Altogether the people have sufficient materials at their command for a comfortable existence. On the other hand, adverse agencies, both physical and artificial, have never assumed such dimension as to seriously affect, still less arrest the national development. Wild beasts and poisonous reptiles and insects are practically non-existent. Earthquakes and volcanic eruptions have not been rare, but they have never proved so calamitous as to seriously disturb the tranquillity of the people.

Then the encircling sea, while supplying convenient highways of transportion and intercourse, has proved a natural bulwark against foreign invasion; our country has never been defiled by foreign foes, though at times our neighbours suffered from the martial prowess of the Japanese buccaneers and adventurers. Living under such favourable circumstances, and in perfect and undisturbed contentment, it is little to be wondered at that the intellectual development of the people should have advanced toward what is noble and refined.

With these comparatively rich nature's gifts in fauna and flora must be mentioned a similar advantage in scenery, for Japan, with her indented coast line, varied meteorological phenomena, and the presence of volcanic peaks, can boast natural beauty scarcely paralleled in any other country. Andesite, granite and gneiss which abound in the country contribute very much to this natural beauty, either in the form of mountain peaks or as pulverized sands present on the shores and along the lower courses of rivers. "White sands and green pines," a phrase with which scholars are fond of describing Japanese scenes, supply a picturesque contrast almost everywhere. Then volcanic cones, whether standing majestically in bold shape or in pleasing elevation with green covering tend to diversify the scenes, especially as they embosom in many instances mountain lakes filled with crystal water. Mount Fuji, monarch of all Japanese peaks in the majesty of its shape, continues to inspire the people with the sublime, the beautiful and the sacred, as also with the love of country.

It must be admitted at the same time that in consequence of her peculiar geographical formation both in her mountains and rivers, Japan lacks what is grand and awe-inspiring. Fuji does not stand over 12,300 feet. Hence it is that Japanese artists are obliged to borrow from China whenever they wish to depict Nature in her grandeur and bold majesty. Nature as she exhibits herself in Japan is permeated with what is mild and picturesque, and this feature has unavoidably affected Japanese Art.

2. THE CHARACTER AND ARTISTIC TASTE OF THE JAPANESE.

The people of Japan or the Land of Yamato, who, nurtured in the midst of beautiful scenery and a soil and climate favourable to the development of any degree of civilization, have created a culture and an Art so peculiarly their own, possess a highly complicated character. This is due to the influence of the geographical position and natural features of the country working upon what was inherent in the race, and it would be no easy matter for a foreigner to understand what this is. But the people continuing to live for over two thousand years in one and the same place and under one and the same dynasty, there are in this complicated national character some very remarkable features, a knowledge of which may be of some help to the true appreciation of Japanese Art; for from time immemorial they have been the characteristics of every Japanese, and are indeed at the root of Japanese civilization, blooming forth in Art, in Literature, and in whatever is beautiful and elevated. They are :—

(1) The loyalty and patriotism of the Japanese.—The reigning Emperor being a direct descendant of the founder of the country, unbounded loyalty and love to the former means the same amount of devotion and gratitude to the latter, who had the welfare of his people and their descendants so much at heart and who was so wise at the same time, that he laid the foundation of the country in such a way as to make it possible for the Empire to go on prospering for ever. And it is because the country was founded by him and is ruled by one of his direct descendants that the Japanese love their country. The Imperial house is looked upon by them as the stem of the family tree, of which each individual family is a branch.

(2) Japanese love of purity and cleanliness.—Inherent in the race, this has probably been strengthened by the influence of natural environment. It will be easy to imagine how it has developed into such moral qualities as frankness, justice, and honesty, what character it has given to Japanese taste as regards their food, clothes, and dwellings, and how it has affected their manners and customs, etiquette, rites, and ceremonies.

(3) Japanese energy and valour as well as their gentleness and modesty. —Never experiencing the disgrace of a foreign invasion, but always enjoying the bounty of a smiling nature, it is no wonder that the people have grown gentle, refined and courteous. But they have never degenerated into indolence and effeminacy; for as may be inferred from the fact that their country was anciently called the "Land of Plentiful and Choice Arms," they have always been full of pluck and courage, and these two sides of their character ever working in harmony have prevented each other from going to excess. It is due to this fact that the people can be gentle and modest without being effeminate, and brave and active without being excessively warlike. The people have indeed been accused of being too much addicted to the pleasures of this world, but this accusation seems to have come from the mouth of their envious neighbours, who saw in Japan an Utopia where the people enjoyed the full benefit of a mild climate and fertile soil together with all the advantages of internal peace and security from foreign attack.

(4) The Japanese power of observation is intuitive and sympathetic.—This may have been inherent in the race to a certain degree, but is also to be ascribed to the influence of the teachings of Buddhism and of Laotsze (Taoism). The Japanese are therefore better adapted to directly get at the radical truth of things than to classify, analyze, and investigate them. If they come short in scientific investigations, it is more than compensated for by their achievement in other lines, more especially in Art and Literature.

(5) The Japanese acuteness of the senses and quickness of perception.—The influence of their natural environments which change their aspect according to the seasons, has had much to do with the promotion of the naturally acute senses and quick perception of the people, so much so that their mind is ever on the alert to receive whatever impression its surroundings may give it.

(6) The fertility of Japanese imagination.—Not only is the Japanese mind quick in receiving impressions from without but it is ever ready to work them

out into new combinations by the exercise of its vigorous imagination. Thus it is that whatever has been introduced into Japan, philosophy, art, literature, industry, has been recast in the fertile imagination of the people so as to look quite a different thing from what it originally was. The Japanese are a people who are not content with mere imitation of foreign things. They will not rest till they have given them a character more or less their own.

(7) The influence of natural scenery.—With an inherent love of nature, the people could not but be influenced by the beautiful scenery which surrounded them on all sides, and their admiration of such beauties of nature has found expression in an Art and Literature characteristic of the land they live in.

(8) The Japanese dexterity in the use of the fingers.—It is a well-known fact that Japan is unique in handicraft, in the manufacture of fine and delicate things that require extremely dexterous use of the human fingers. It goes without saying that this has had a great deal to do with giving Japanese Art its peculiarity and to develop it to such a degree.

Some peculiar features other than those which have been enumerated may be mentioned, such as the smallness of scale of all things Japanese, certainly the result of the country being small and insular; the excitability of the people, which perhaps is due to their living in a land where volcanoes are so numerous; the people's dislike of whatever is vulgar and over-wrought, etc.

As a result of these factors working in unison, the Japanese customs and habits have acquired a peculiar tone, and the people's taste is one that can readily be distinguished from that of any other nation. As an illustration of what has been stated, we may mention the fact that whatever the Japanese love is characterized by simplicity and cleanliness. This is true not only in the daily life of the people, but in the choice of subject and material by their artists, who like their ancestors abhor whatever is wanting in cleanliness as if it were a thing of abomination, and detest dazzling colours and gorgeous decoration as only fit for pleasing vulgar eyes and exciting low sentiments. Their pictures therefore represent quiet bays rather than stormy seas, green knolls rather than towering peaks, and prattling brooks rather than vast streams. It is true that the Japanese are not wanting in the love of the noble, the vivacious, and the sublime, but they never go to the excess of cherishing what is absurdly strange, sad, or shocking. And when the Japanese artist does want to express strong sentiments in his work, he does not lay them bare but is sure to put them under cover of some-

thing through which only refined eyes can get at his meaning. This is probably due to the influence of Confucianism or Buddhism and is a fact that can easily be recognized by any student of Japanese Art.

3. FEATURES OF JAPANESE ART.

PAINTING.

Created and evolved amidst such physical circumstances and nationality, it was natural that Japanese Art should have become stamped with original features of its own, let its forms and styles be what they may. This is an important point and demands exposition at some length, in order to make clear the merits and defects of Japanese Art. Especially it is necessary to dwell on the subject of painting which is *par excellence* purely Japanese and has exercised almost dominant influence on the other branches of art. Indeed, together with literature, painting may be considered as embodying the very efflorescence of Japanese intellectual development. First, therefore, should be enumerated the main features of painting.

The most conspicuous point about Japanese painting is that it is linear drawing as contrasted with the mass drawing of Occidental oil painting. It is hardly necessary to explain that this peculiarity was derived from the Chinese aesthetic canon that caligraphy and painting are essentially identical in spirit and treatment, a canon that was evidently founded on the brushes and Indian ink used in China, as they lend themselves excellently for drawing lines and strokes in all their diversity.

The marvellous and almost ideal perfection to which the Japanese have attained in the use of lines must be traceable first to their inborn talent for handiwork and next to the consummate dexterity they display in wielding the simple brush and loading it with Indian ink. Their strokes as modified according to each requirement enable them to represent all phases of natural and artificial phenomena, while no less skilful loading of ink has an admirable effect of light and shade, perspective and presentation of different planes. The strokes as drawn by Japanese draughtsmen are not mere lines; they are living touches pregnant with their deep thought. Hence it is that the quality of the strokes is considered as an unfailing index of the draughtsman's power. Strokes by a master painter merge themselves perfectly in the form or spirit of the picture they represent. They are never obstructive to the eye.

The second characteristic of Japanese painting is the absence, or more strictly, indistinct effect of chiaroscuro, as it is understood in the technique of Occidental painting. The explanation offered for this absence is that because the Japanese draughtsman, by the clever use of brush and ink, can express light and shade though perhaps as an accidental result and not from elaborate study. Then incomplete as it may be in the effect of chiaroscuro, the shading as executed by Japanese painters tends to enrich the composition of a whole canvass, and therefore has not encouraged them to pay much attention to the technique of chiaroscuro. Another thing that should be noted in this connection is that Japanese painting is comparatively defective in realistic method, primarily because our artists are essentially idealists, and value spiritual suggestiveness above realistic representation of objects. Realistic detail has been despised by the Japanese draughtsman as vulgar and commonplace. The Japanese artists aim more at representing objects in their general qualities and less in special and accidental circumstances, and this propensity on their part must have had the effect of making them neglect the technique of light and shade.

The third characteristic of Japanese painting is a defective perspective. We must hasten to explain that in the eyes of Japanese draughtsmen perspective is regarded as of far more importance than chiaroscuro, an uncertain perspective being one of the twelve things to be avoided in the canon of Chinese painting generally accepted by Japanese painters. In practice, however, even perspective is relegated to secondary importance, and from the same cause as in the case of chiaroscuro, namely that in depicting any object Japanese painters place greater importance on representing an inward essence than an outward accuracy. As to faulty perspective or inaccurate representation of different planes of distance and also lack of proportion between one object and another or between parts and the whole, that was entirely due to ignorance of scientific draughtsmanship, just as European painters who flourished before the Renaissance were similarly ignorant.

The fourth point about Japanese painting is colouring. With a few exceptions such as Buddhist or purely decorative pictures, the colours used are of intermediate hues, for light and soft colours appeal more to the Japanese than the heavy and gaudy. Moreover this moderation in colouring is in keeping with the chaste and refined style of Japanese painting.

In the fifth place suggestiveness and sentiment being valued in our painting, the draughtsmen aim more at elimination and simplicity than fulness and detail in

depicting scenes or objects. They never finish their canvass right up to the edges, nor heap detail in the presentation of any object. Japanese painters of the high schools are essentially idealists, and very often they carry their peculiarity to extreme, so resulting in figures that even verge on the grotesque and fanciful.

Considered next from the psychological point of view, Japanese painting should be characterized first of all as rich in decorative elements. Influenced by the ideas of India and China, Japanese painters valued idealism and suggestiveness, and their works have leaned towards conventionalism and unnaturalness. Our draughtsmen, however, have never been blind adherents to alien methods, their inherent simplicity and love of purity have preserved them from falling into the monstrous and the abnormal that are very often seen in Indian and Chinese art productions. In the second place Japanese painting is rich in inward significance instead of outward detail. It is on this account that Japanese pictures at first sight strike the uninitiated as being unnatural, symbolic and conventional. They will, however, be found on closer inspection to store hidden beauties well repaying the careful study of the beholder. At any rate pictures drawn by Japanese painters are characterized by repose, ease, serenity and ideality, if by nothing else. In the third place Japanese painters are more fond of depicting the general qualities of an object instead of special qualities or in special circumstances, and this accounts for the fact that Japanese painting, in spite of valuing vitality in principle, is often found superficially weak, symbolic or conventional. Then it was probably owing to Buddhist influence that figures by our artists present well balanced repose; perhaps the Japanese ethical teaching valuing self-effacement above individual freedom may have more or less to do with it.

SCULPTURE.

In sculpture there is not much to be said, and this is because Japanese sculpture is not so widely different from the Occidental art as painting is, and also because our sculpture which once attained great activity during the halcyon days of Buddhism, has suffered radical degeneration and has been ultimately reduced to the level of a handicraft. In its early stage sculpture existed in various styles as to material, as dried-lacquer, clay, wood and bronze (stone was very rarely used). At the same time the more convenient wood was preferred by statue-makers to the other materials so that while the art based on them gradually declined, wood engraving alone remained in the field and was carried to the state of high perfection

from about the early middle age. The art was then entirely Buddhistic, and principally existed for producing Buddhist images. These were at first intended as an embodiment of profound religious ideas, or as statues made in honour of saints, and in either case the images are marked by a serene majesty admirably calculated to inspire pious sentiments in the mind of the faithful believer. With the introduction of the Buddhist sects (during the reign of the Emperor Kwammu) of Tendai and Shingon, the latter of which is full of mystic rites, the abstract personification of Buddhist images assumed a certain definite type. A significant departure from the traditional canon appeared during the Fujiwara period (794–1183 A.D.), when the statues were modelled in the likeness of high personages who lived about that time instead of being the personification of abstract qualities. This change is seen to best advantage as to grace and dignity in the images then produced as compared with those previously carved. It was, however, during the succeeding period of Kamakura (1184–1333 A.D.) and with the rise of such master sculptors as Unkei, Tankei and a few others that Japanese sculpture may be said to have entered a new epoch. The style, too, became more realistic, and as such displayed extraordinary vigour and breadth. With the decline of Buddhism, the art lost patronage and therefore incentive, and degenerated more and more into work of more technical skill and detail. A new phase appeared during the periods of Toyotomi and the Tokugawa, as architectural and decorative sculpture in the former, and in the latter as a handicraft engaged in producing room ornaments, *netsuke* and so forth. Even in quantity chiselled works are far fewer than those of the brush. In justice to Japanese sculpture it should be noted that it is not less stamped with the national trait than painting, especially in the idealistic tone of the work and in the fertility of its design. The exquisite decorative style as seen in many clay, dried lacquer or wooden images preserved from ancient times is also characteristic of our sculpture.

ARCHITECTURE.

To enumerate the principal features of architecture, the first thing to be noted is that the material used is practically always wood, owing to the abundance of timber in the country, and also because the Japanese, generally living as they do in a temperate region, do not necessarily require durable and compact structures of stone or brick, as also because the people are inclined to prefer, from their love of simplicity, to live in houses built with fine-grained wood. Not that the use of these

former was unknown in Japan; on the contrary they were more or less used in olden times. Secondly, long continued practice in this particular kind of structural material has enabled the Japanese architects to develop an uncommon aptitude in constructing wooden buildings, Japan being perhaps unrivalled in the lintel style of wooden architecture. Thirdly, Japanese architecture looks very plain externally. When it is coloured, which is an exception, only dull vermilion painting is used. On the other hand, the internal decoration is elaborate, the walls, friezes and so forth being decked with gold dust, pictures, *makiye* lacquer, mother-of-pearl inlaying or exquisite carving. Then there is an archaic and at the same time chaste and tasteful style of architecture in which rude, unworked materials such as are seen in primitive buildings are used, producing, in association with the environment, an effect which is at once simple and quaint. This peculiar style isgenerally used for erecting tiny structures connected with the tea cult. In the fifth place, though presenting features of consider able diversity according to the purposes for which they are intended, the Japanese architectural products possess, in common with those of the sister arts, chaste and refined taste, and avoid decorative designs that are complicated and glaring. In the sixth place, of Japanese architecture is generally poor in the sublime and majestic elements conception. One reason accounting for this peculiarity may probabl be found in the fact that architecture did not occupy so prominent a place in art as in other countries; at any rate the history of the progress of Japanese Art does not open with the chapter on architecture, as is the case elsewhere. In enumerating the causes that have prevented the appearance of architectural structures of large dimensions, we have in the first place the fact that the Japanese people having long led a secluded existence and having therefore been subjected to the cramping effect of its peculiar environment, lacked incentive to undertake projects on a grand scale. Secondly, the natural scenes, exquisite as they are, are limited in scope, and do not harmonize well with buildings of imposing dimensions. The very fact that wood was the principal material also stood in the way of erecting any such structures. Thirdly, the sedentary habits of the people from ancient times exerted a special influence on the general style of living and the construction of abodes. To enumerate other factors that similarly tended to regulate the character of Japanese architecture, there were in ancient times frequent removals of the seat of the Imperial residence; there was also the custom observed in olden days of reconstructing one's home when a death occurred in the family, and the strict rules enforced

by the sovereigns as to the style and size of the dwellings of their subjects. During the centuries of the ascendency of the military classes the customs observed and rules enforced in regard to buildings were also not very propitious for the construction of buildings on any pretentious scale. The warriors followed on principle a simple style of living and hence were not disposed to reside in luxurious and elaborately constructed buildings. In the age of the Tokugawa also retainers were warned from erecting buildings unsuitable to their station. Moreover, a certain definite system was enforced for regulating the construction of buildings for different classes of people. All these circumstances must have had a deterrent effect on the erection of imposing structures. In this connection an opinion is held in some quarters that one main reason why this particular branch of art is strangely out of proportion in development as compared with the other branches, is because Japan is subject to disastrous earthquakes, and that, in consequence, the people have been compelled to give up the idea of erecting ambitious structures of permanent character, and to content themselves, instead, with dwelling in small buildings admitting of easy removal and also least liable to destruction. This opinion seems to be only partially true, for though the frequency of earthquakes must have exerted a powerful influence in moulding the character and development of the nation and consequently in its progress, it can not be said to have been so potent in its effect as to have prevented the appearance of elaborate and expensive structures. Japan is on the whole, volcanic and subject to earthquakes, but the seismic activity has by no means been so universal. Many districts have been comparatively free from it. Kyoto and the places round it, for instance, is one of them; at least it is not conceivable that the disasters were so serious as to have exerted a negative influence in the style and scope of buildings. It must be admitted at the same time that the scarcity of uncracked stone blocks of large dimensions owing to the visit of earthquakes may have robbed the Japanese of an important material for building large structures of a permanent nature, while the same cause may have deterred them from dwelling in stone houses.

Briefly stated, whatever development architecture has attained in Japan it was not from internal stimulus; it was chiefly from external influences and on models assimilated from foreign countries. Especially conspicuous in the latter respect has been the influence of Buddhism, for it is in virture of its introduction that architecture has been enabled to evolve. This influence is seen in all kinds of buildings, in palaces, temples and even in ordinary dwelling houses. The history of

Japanese architecture, therefore, may be said to consist practically of that of Buddhistic edifices, and this point will be explained in further detail in another chapter.

APPLIED ARTS

The industrial art of Japan enjoys equal rank with the fine art, owing probably to its beauty of design and extraordinary tastefulness. For the unique position which this particular industry has attained it was assuredly indebted to the deft fingers and artistic temperament of the people. This was also because the development of the utilitarian side of art has not been subordinate to the artistic side. Their development moved in a similar direction, but they were practically independent, and this point demands special attention.

To sum up, the art of Japan is characterized by many-sidedness and variety as to materials, schools and styles, by elaboration in minor work and in detail and by decorative and idealistic features. Further it is conspicuous for simplicity, grace, chastity, unconventionality and freedom, and especially for a certain loftiness of aim. This last quality was owing to the fact that our artists and artisans were mostly men who were above worldly desires, i.e. those of high rank, or priests, or men who loved art for art's sake and, disdaining any sordid desires of fame or lucre, devoted their life to their respective professions often in defiance of poverty and even of impaired health.

4. BRIEF HISTORY OF JAPANESE ART.

Since its beginning Japanese Art seems to have undergone more than ten radical changes in style, which were almost every time caused by an influence from without. And this was fortunate for Japanese Art, for, living in an insular country, where they had no necessity of relying on other lands for supplies of any kind, the people, if left to themselves, would soon have become too indolent and self-important to benefit themselves by adopting any thing foreign. These changes took place at the following periods:—

1. *Immediately after the Foundation of the Country.* In the earliest part of Japanese history, when there was little or no intercourse with Korea or China, we find our Art extremely rudimentary, weapons and articles of dress being almost the only things that had ornament of any kind. The ornament so used was nothing but

patterns or figures consisting of a few straight and curved lines. There were also some other articles whose shape was more or less fashioned to suit the simple taste of their owners, but the people at that remote period had no pictures or sculptures worth the name.

2. *The Period of the Empress Suiko.*—It was about 540 A.D., in the reign of Kimmei, that Japanese Art dawned with the introduction, through Korea, of Chinese painting and sculpture of the period of the "Six Dynasties," together with Buddhism and Confucianism. Suiko, who came to the throne in 593 A.D., was greatly in favour of Buddhism, and had a large number of temples built and numerous idols, images, and objects of the Buddhistic cult carved, so that architecture and sculpture were at once raised to the dignity of fine arts. But, as the artists and artisans were generally Koreans who had been naturalized, the works produced about this period could not but be after the Korean fashion.

3. *The Period of the Emperor Tenchi.*—From about 650 A. D., when direct intercourse with China commenced, Chinese ideas and thoughts as well as their arts found their way into Japan. In this period appeared an imitation of Chinese painting and sculpture both of the period of the "Six Dynasties," and of a school influenced by Indian and Greek styles. In point of skill there was yet much to be desired, but works that were gigantic in proportions came to be produced.

4. *The Period of the Emperor Shomu.*—In this period, which began in 720 A.D., the old custom was abolished of changing the Imperial residence every time a new sovereign ascended the throne, and in consequence all buildings from Imperial palaces downwards came to be of much larger dimensions. In Nara, which was newly fixed upon to be the permanent capital of the Empire, were built great buildings such as the Imperial palace, the residences of the nobles, and Buddhist temples, and artizans from all parts of the Empire flocking to the city to display their skill, it was one vast exhibition ground of Japanese Art. China was at this time under the rule of the Tang Dynasty, which united the civilizations of the North and South, and in whose capital were assembled all the elements of culture and refinement of the countries it had subdued. Her art had indeed reached such a degree of perfection, both in conception and excution, that has had no equal either before or since. The Japanese officials, priests, and students who were sent over the sea, vied with one another in bringing home whatever they could learn there. Many articles of luxury and ornament were introduced, causing a marked change in the way of living among the upper class, which in time did not fail to influence the taste of

the common people. The Emperor, taking the advice of the priests who had come over from China and India, had one large temple built in each province and it was by their orders that the colossal bronze statue of Roshna at Nara was cast. Thus it was that architecture and sculpture made rapid progress, and the making of statues of wood, of dry lacquer, and of bronze attained perfection, the elegance of form and countenance as well as the beauty of colouring of the Buddhistic statues of the period continuing to be the wonder of all the following periods.

5. *The Period of the Emperor Kwammu.*—The Emperor Kwammu, who came to the throne in 782 A. D., transferred his capital to Yamashiro, where he had a palace built in a blended Japanese and Chinese style. Ambassadors and students still continued to go to and return from China, and it was also in this reign that the priests Saichô and Kûkai introduced the doctrines of the Tendai and the Shingon sects. More objects of art found their way to Japan, for about this time commenced a reaction against the ostentatious and complicated art of China, and there arose a taste for purity, simplicity, and sobriety, in conformity with the natural propensities of the Japanese. But a succession of such important events as the transfer of the capital, the expedition against the Ainus, and the foundation of two new Buddhist sects kept the mind of the people stirring and the sudden growth of the study of Chinese literature was a result of the introduction of new ideas and thoughts from over the sea. The development of Art was also very remarkable, many works being produced that were characterized by boldness and grandeur.

6. *The Period of the Fujiwara Regency.*—About 870 A.D., when the Fujiwara family came to the ascendency, ambassadors and students ceased to be sent to China, and Japanese civilization having now nothing to influence it from without, began to assume a character peculiarly national. Art also was inspired with a spirit entirely different from anything that had affected it before. It had now for its object the attainment of grace and beauty, and did not strive after skill of colouring and elaborate execution. Michinaga, one of the Fujiwaras, spared no expense in building the great temple of Hojoji. In the statues, utensils, and decorations of the interior, as well as the temple itself, was made manifest the true spirit of Japanese Art, which, far from being realistic and pleasing to vulgar eyes, had for its ideal an elegance and beauty which had much of the vague, the quaint, and the imaginative in it. The art of this period being the result of a thorough assimilation of ample and excellent material from China, by a people who naturally had such an exalted idea of beauty and who inhabited a land so full of beautiful scenery, it is no wonder that

it is looked upon as an embodiment not only of the true spirit of Japanese Art, but of the essence of Oriental civilization.

When the Taira family displaced the Fujiwaras (about 1130 A.D.), Japanese Art underwent another change. Influenced by the introduction of the Chinese Art of the early part of the Sung Dynasty, it came to be elaborate once more. In painting, for instance, we find more care given to minute pencilling and elaborate colouring. Though originally soldiers, the Tairas soon became fond of literature, luxury, and refinement, and this gave rise to a style of painting which aimed at novelty of design and refinement of taste. Another remarkable feature, however, is that more bold strokes of the brush came to be used, corresponding to the rise of the warrior class, who after a long period of subordination to the courtiers of the Fujiwara family, now began to make their influence felt on all sides. Compared with those of the Fujiwara epoch, Buddhistic statues of this period have more height in proportion to thickness, are more graceful in form, and are more suggestive of life and motion. Generally speaking, however, artistic works of this period still retained much of the Japanese ideal of elegance and were chaste and exalted in taste.

7. *The Period of the Kamakura Shogunate.*—In 1186, Minamoto Yoritomo, head of the other military family, settled his government at Kamakura, and the country was put under a military rule. To adapt itself to the taste of the ruling class, Japanese Art acquired more vigour and flourish. The paintings of this period are more realistic than imaginative, bold strokes as well as minute pencilling being used to give more life and truth to the object represented. In sculpture we see, with the reconstruction of the great statue of Buddha at Nara, the advent of such masters as Unkei, etc, who made a point of being true to nature, so that the statues made in this period are characterized by correctness of proportion, a feature that now first made its appearance.

That the art of this period was, generally speaking, more flowery as well as more vigorous than that of the preceding age, is owing in some measure to the supremacy gained by the military class, who unlike the courtiers of the Fujiwara family, preferred bright colours to darker ones and the real and lifelike to the quaint and the imaginative. It was, however, also a result of the introduction from China of the flowery and elaborately painted pictures of Buddhistic images of the time of Sung. This tendency grew more in strength through the latter part of the Kamakura Shogunate and the period when Japan was divided between the North

and South dynasties; so much so that toward the close of the latter period Buddhistic statues came to be valued chiefly according to the pains taken in their colouring, and works of other branches of art were also characterized by minuteness and elaborateness of execution.

8. *The Period of the Ashikaga Shogunate.*—No visible change is observable in the beginning of this era, but from about 1450 A.D., when the country began to be disturbed by perpetual war, great works of art, either in painting, sculpture, and architecture, ceased to be produced, and with the prevalence, among the upper class, of the doctrines of the Buddhist Sect of Zen, there arose a taste for contemplation, retirement, and solitude. In painting preference was given to pictures in Chinese ink of the simple and ascetic Chinese school of the Sung and Yuen Dynasties, and such articles of ornament came to be cherished as were simple in design and had no embellishment of any kind. The Shogun Yoshimasa who preferred the quiet of his villa at Higashiyama to the din and bustle of Kyoto, which had been the capital of the country for centuries, spent his days in making collections of costly paintings and curios from China, India, Annan, &c. This gave rise to a large number of connoisseurs, and the articles thus collected have served as models for the artists of all succeeding periods. But when we ask what were the artistic products peculiar to this age, the first place is to be given to the idealistic pictures in Chinese ink from the hands of Zen priests, pictures of simple and serene landscapes and energetic and quaint-looking figures of founders of Buddhist sects being the embodiment of the highest taste of the age.

9. *The Period of the Toyotomi Regency.*—It was about 1580 A.D., that Toyotomi Hideyoshi or Taiko as he is more popularly called, rose from the ranks and restored peace to the whole country, by bringing all the fighting lords to subjection.

One who was not content with being master of his country but was ambitious enough to push his arms abroad, could not but be fond of luxury and grandeur, and so as if by magic an art arose of a nature that was characteristic of its great patron. The construction of his palace of Juraku (which, literally translated, is "a collection of pleasures") and of his castle at Fushimi, gave fresh life to several branches of art that had long been forgotten, the most wonderful development being made by the art of decoration. In architecture, in the decoration of the interior of a building, in the manufacture of articles of dress and of things used in sacred rites and social ceremonies, designs were sought after that were entirely different from those then or formerly in existence, and what was best in foreign art being largely adopted,

one is surprised at the number of new forms and strange conceptions that made their appearance in this period. Painting is decorative in style as is seen in the pictures of such masters as Yeitoku, Sanraku, &c. on paper doors and screens in the palace of Juraku and the castle Fushimi, resplendent with gold and other bright colours, and of designs so original as to make them look like patterns. But it must not be supposed that the taste for simplicity, serenity, and solitude conformable to the followers of the Zen Sect, was entirely done away with. That this was not the case can be seen from the fact that it was in this period that the ceremony of tea drinking, which first arose toward the close of the Ashikaga period, was brought to perfection and that tea-saloons of discreet and refined taste were built. Another proof of the existence of Zen taste is the favour shown to idealistic pictures in Chinese ink, without the use of any colour whatever.

10. *The Period of the Tokugawa Shogunate.*—This period comprises nearly three hundred years of uninterrupted peace, from about 1600 A.D. to the Restoration of Meiji. What with the protection of the government and the increasing luxury of the people, arts and industries of all kinds made as much development as they could in that space of time. In the earlier part of this reign, during the years of Kwan-ei (1624–43) the construction of large ships was prohibited so that no intercourse with foreign countries could be held, and Japanese Art ceasing to have anything to influence it from without, was left to take its own natural course. Architecture for some time after the beginning of this era followed an elaborate style of the Toyotomi period. This is seen in the appearance in this period of such buildings as the temple of Nikko and the castle of Nijo at Kyoto, in which skill in decorative art and colouring is exhibited to the full. And so is it with the prevalence more and more of the Ukiyoye school of painting, which first made its advent in the preceding Toyotomi regency. From the Genroku to the Kyoho ages, (1688–1735) when the people enjoyed profound peace and could afford to admire and cherish objects of luxury and refinement, arts of all kinds made remarkable progress, the greatest development being effected in metal work and in lacquer work.

About the epochs of Meiwa and An-ei (1764–80) began the introduction of Chinese and Dutch works of art. A Chinese school of painting going by the name of *Nangwa* (the Southern school) and Chinese tea-things and stationery grew more and more in favour, and their manufacture was imitated. From the Temmei to the close of the Bunkwa epoch (1781–1817), the study of Chinese and Japanese classics suddenly arose, and the renaissance of the latter led to the study of Japanese

antiquities, which repaid the labour with ample material for the improvement of the fine arts as well as awakening the nation to patriotism and loyalty. When foreign ships began to frequent our shores and it became impossible for the declining Shogunate to prohibit any longer intercourse with foreigners, the art of the period could not but imbibe the spirit of the age which looked forward to a revolution of a serious nature. Thus it began to show more or less energy, but the time was too turbulent to allow it to make a healthy development in a new line. With the Restoration, however, Japanese society has assumed a new aspect, and under the rule of the present Emperor, who is broad minded enough to have given his people a Constitution of the most enlightened nature and to exhort them to adopt whatever is good in foreign countries, Japanese Art as well as industries of all kinds have a brighter prospect than they ever had before.

SECTION I.

From the Earliest time to the Reign Of Emperor Shōmu.

CHAPTER I.

First Period.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

Japan has a national constitution peculiar to herself, the relation between the ruler and the ruled being extremely simple, while in other states it is more or less complicated. In such states as China or the European countries, the heterogeneity of the race constituting the nation makes it necessary for the sovereignty to find its *raison d' être* in some principle or institution other than birthright, none being able to lay claim to it. In China it is moral principles that form the basis of the sovereign right, and in Rome,—father of modern European states, it was the system of council.

With the polity of Japan the case is entirely different. For, the people of this country consists of a homogeneous race,—an assemblage of families descended from the same parent stock represented by the Imperial Family. It is true that before the descent of the celestial deity Hikoho-no-Ninigi-no-Mikoto, grandson of Amaterasu-Omikami, on the land, there lived in it several savage tribes equally claiming with those superior tribes the same celestial origin. The aboriginal tribes were not completely exterminated by the superior tribes, but those that were spared were treated as bondslaves by their conquerors, and a rigid line of demarcation was drawn between them and the governing classes. It must further be said that the homogeneity of the race has been maintained by the isolated position of the country, which prevented the mingling of foreign blood. Thus our race, "Sons of Yamato," that constitutes one large family, boasts the descent from the common blood, of speaking the common language, and of worshiping the same ancestral spirits of "heaven," and is ruled by the Imperial House invested with the supreme power by virtue of a divine and patriarchal right. It may fairly be assumed that even

prior to the advent of the reign of the Emperor Jimmu, and therefore, in the "Jindai" or Age of Deities, the race must have been advanced to some state of civilization, seeing that they had their patriarchal system of society, performed various elaborate rites for the worship of their ancestral spirits and possessed some knowledge of the arts of metal work, weaving, pottery, farming, sericulture and even jewel work. For clothing they had robes, pantaloons and headgear, and for personal adornment beads of precious stones strung in a chain, and were sufficiently refined to express their sentiments in rhyme and to enjoy music and dancing.

The civilization of those ancient times was, however, limited to that portion of Kyushu where reigned for three generations the Imperial deities, from Ninigi-no-Mikoto to Ugayafukiaedzu-no-Mikoto, and also a few other districts settled by the same celestial race. The greater portion of the country remained in a barbarous state, and was occupied by autocthonous tribes who were constantly at war with one another. The Emperor Jimmu, son of the last named deity, resolved to extend the Imperial sway and set out on an expedition eastwards. Conquering all the savage chiefs *en route*, he succeeded eventually in entering the Kinai district and founded his capital at Kashiwabara in Yamato, and there began the long reign of an uninterrupted line of Emperors over the country.

It seems that during the reigns of the early rulers, shipbuilding and agriculture were encouraged, and works for constructing roads, ponds and canals, and for reclaiming the wilds were carried out, while on the other hand, unconquered tribes were brought into subjection one after another. There are also recorded several important administrative events such as the enactment of a system of taxation, the organization of the civil and military service, and of the system local government.

What gave a great impetus to the progress of the country was the influence of foreign immigration, which began to grow larger in the reign of Sujin (97-30 B. C.), when for the first time the court received the visit of an envoy bearing the homage of the King of *Okara*, a Korean state. From that time, this country was brought into closer touch with Korea and her influence began to be felt here more keenly. The troubles caused by the insubordinate tribes of Kumaso and the Ainus, the former always backed by Korea, were also conducive to the advancement of the national condition, though certainly the tranquility of the country suffered much thereby.

At that time Korea, the first foreign country Japan communicated with, consisted of three larger (Shiragi, Koma and Kudara) and some minor states.

The first named state being situated nearest to Japan, no doubt some intercourse with it must have existed very early. The annals record that the deity Susanoo-no-Mikoto visited that state accompanied by his son Itakeru, and, that a prince named Amenohiboko came over to settle. Subsequently, Inahi-no-Mikoto, brother of the Emperor Jimmu, is said to have gone there and become the king of the state, while a prince known as Hō in that country is also believed to have been a Japanese. Soon after the death of the Emperor an envoy again came from the State of *Okara* and was received in audience by the succeeding Emperor Suinin, and tradition says that it was in memory of the deceased sovereign, that *Okara* was changed to "Mimana" in allusion to his name. On the suite of the envoy leaving the country, the Emperor gave them one hundred rolls of scarlet silk for a present to their King. The people of Shiragi intercepted them on their way home and robbed them of the Imperial present, which incident led to troubles between Mimana and Shiragi. As the hostilities between the two states were continued concerning the possession of a district called Sampamon, the King of Mimana entreated his suzerain to despatch a general to his assistance. Suinin sent Shiotaritsu-hiko with the commission to secure peace for the dependency and this was the forerunner of the residency-general system afterwards established in that state. The relations of Japan with the Korean state becoming more intimate with years, it may be inferred that the Japanese court was constantly supplied with information regarding the other Korean state and China, and received presents of objects of art produced on the Continent.

Of Shiragi it is recorded that, being the most powerful of all the peninsular states and not willing to surrender to the power of Japan, she abetted and actually helped the Kumaso in Kyushu to rebel against the Imperial authority. Communication with China seems also to have been secretly carried on by several local officials in Kyushu. A notable instance was the group of Japanese who went to the court of the Emperor Kwang-wu of the latter Han dynasty presenting themselves as envoys from a certain state of Japan, and received official honours from the Chinese Emperor. The time when this incident occurred coincides with the reign of our Emperor Suinin.

Later on, on the early part of the Regency of the Empress Jingō (A.D. 201-269) a memorable event happened in the history of Japan; that is, the conquest of Korea. The Empress, convinced that the country was at the root of the constant troubles caused by the Kumaso and determined to eradicate the evil at a

blow, planned an invasion of the peninsular and crossed over to its shores, leading a large navy in person. Intimidated at the approach of the Japanese forces the King of Shiragi offered no resistance and sued for peace, offering a tribute of eighty shiploads of gold, silver, pigments and various kinds of silk. It was granted on the condition that the state should become a dependency of Japan and pay an annual tribute of the same kind and quality. Koma and Kudara followed suit, and likewise became tributaries. By this conquest of Korea Japan came in closer contact with the Continental civilization, of which numerous institutions successively found their way here, bringing about a gradual transformation of the national character and the material progress of the country.

It is needless to say that previous to the advent of Korean influence Japan had her own culture somewhat developed. Primitive though it was, it deserves some notice and is briefly described in the following paragraphs. Clothing stuffs consisted of cotton cloth, silk, hemp and other fabrics woven of certain wood fibres, of which snow white was the colour most esteemed, while they were also dyed red, blue, yellow or black with herb juice or coloured clay. There was a different style of dress for each class of the people. Marked progress had been made in the methods of cooking food, which comprised cereals, vegetables, game, fowl and fish. The art of brewing *saké* was also known, three kinds of it being mentioned. In consequence of the special encouragement given to agriculture by the successive rulers rapid strides were made in that industry, so that the people came afterwards to live chiefly on the produce of farms. Dwellings were mostly built of wood, the development of which is described elsewhere. The race excelling by nature in the art of war, there had been numerous implements employed for that purpose, such as helmets and armour, bows and arrows, single and two-edged swords, spears, quivers, shields, &c., &c.

History records that in the reign of Suinin offerings of weapons were made to the shrines of various deities, and that the rule over the tribes of makers of shields, bows and other warlike implements was given to Prince Inishiki, who had a swordsmith named Kawakami make one thousand swords wich he deposited in the sacred store of the Isono-kami Shrine. From the above it may be inferred that arms of all kinds were turned out in large quantities in that era. Regarding pottery the first reference made in history is that in the same reign. Nomi-no-Sukune, bringing one hundred potters from Izumo Province, made under the Imperial order various clay figures, for the purpose of substituting them for the

living beings to be buried according to the ancient custom around the tumulus of the deceased Empress. Sacrificial and culinary vessels of earthenware in various shapes and clay cylinders, made in those days, are frequently turned up from old dolmen tombs along with comma-shaped precious stones or pieces of glass which were worn as ornaments on the head, neck and arms. These latter as well as mirrors and swords seem to have been the objects most loved by our ancestors. For conveyance there were ships and wheeled vehicles. Music, dancing and singing were largely in fashion, the musical instruments consisting of the *koto* and the flute. They were performed on the occasions of religious rites, funerals and feastings. A few of the songs or recitals both religious and lyrical as well as styles of dancing have been handed down to posterity, and prove to be of some value both in sentiment and as literature.

It was, then, when she was in such a stage of civilization that Japan began to have intercourse with Korea and through it with China, and took a further step in her progress by the introduction of the higher culture of the Continent. For carpenters, smiths, weavers, seamstresses, potters, tile-makers, architects, painters, sculptors, musicians, and astrologers, also experts in medicine and the Five Classics of Chinese literature, were imported from these neighbouring countries either as tribute from the Korean dependencies or by the Imperial invitation. Some Indian articles seem also to have found their way to this country at the period, for it is mentioned that in the fourth year of the Emperor Kimmei (A.D. 543) the King of Kudara presented him with some "treasures" produced from an Indian island. These scholars and artisans all received great patronage from the Court, and along with other Continental immigrants made efforts to teach and spread the culture of their homeland throughout the nation. The effects of this are manifest in the improvements made in the style of buildings, which gradually grew in dimensions, some of the Buddhist temples erected in the Kimmei era being roofed with tiles for the first time in the history of Japanese architecture. Even an attempt in gardening was made in the Palace of the Empress Inkyo (A.D. 412–453).

The most memorable events in the history of Japanese civilization are, however, the introduction of Chinese literature and of Buddhism, which brought about a radical change in the life of the people both moral and physical, and caused a great development of the country.

It was in the 16th year of the Emperor Ojin's reign (A.D. 328) that Chinese literature was introduced into Japan by Wani, a savant from Kudara, who brought

with him ten copies of the *Lon-yu* and one copy of the *Chien-tze-wen*, and presented them to the Court. The phenomena that appeared as immediate results of the event were (1) that the spread and appreciation of the literature encouraged and led to a further influx of Chinese books and learned men; and (2) that the great national need of a general means of communicating thought in writing was satisfied by the adoption of Chinese characters. It is true that there had existed various primitive devices for writing, but their use had been confined to a tribe or locality. As for Confucianism which was taught by the literature, its doctrine did not make any remarkable impression on the spiritual life of the people; not that it did not agree with the national prepossessions but because there was nothing new in its teachings-ancestor-worship, loyalty, filial piety, etc., being already practiced by the people.

The case is, however, quite different with Buddhism. The introduction of this religion dates from the 13th year of the Emperor Kimmei's reign (A.D. 555), when the King of Kudara presented the Emperor with an image of Buddha, and a copy of the Sutras together with some utensils for ritual. After remaining quiescent for the next thirty-two years on account of certain opposition, in the year 584 the creed began to spread among the people with wonderful rapidity, almost revolutionizing popular thought and causing divers new phenomena in the social life of the country.

To sum up, the 900 years covering the space from the Emperor Jimmu's reign to the Ojin era was a period of pure Japanese life, ruled by a religio-political government, and extremely simple in social structure. In the period extending over the succeeding 320 years down to the reign of the Emperor Sushun the national life became more complicated and the civilization was materially advanced, owing to the introduction, through the Korean dependencies, of the Continental culture accompanied with Confucianism and Buddhism, especially the latter bringing about as it did the development of the arts. However, as the advancement of culture during the Period had yet to depend chiefly upon the efforts of the foreign element in the country, and was not participated in by the people at large, it did not at that time bear fruits of any importance. Still it should be said that the fine civilization developed during the next ten centuries was born of the incipient culture of this age.

2. FEATURES OF THE ARTS OF THE PERIOD.

As already explained, it is evident that the Japanese race occupying these isles attained a certain degree of civilization in the earliest years, for the administration of the country was on a fixed basis; their arms were strong enough to keep the autocthons of the land and the conquered people of Korea in complete subjugation; the arts and industries, such as farming, sericulture, architecture, shipbuilding, mining, metal work, pottery, and lacquer and jewel work, were sufficiently advanced to supply the inhabitants with necessaries and certain of the comforts of life. Such national conditions necessarily presuppose some development of a nation's artistic taste, which shows itself first in the adornment of the person and dwelling. In the case of our forefathers, it may be said that their æsthetic tendency was not in a small measure fostered by the beautiful surroundings and the mild climate of the land they lived in. Certainly time has wrought its ravages on the relics of these early times but the dolmen tombs, with which various provinces, above all, those of Kinai district abound, contain in their slab covered chambers such objects as are representative of the ancient arts. Most of the dolmens being found to be Imperial tombs they are now jealously preserved; now and then accidents will unearth them and turn their contents to the light. On the evidence furnished by these objects we find that the race, having already passed out of the bronze age at that period, were skilled in the working of iron, with which they made their arms and armour, and applied on them decoration of gilding and incised patterns. In the art of pottery they seem also to have been so advanced as to use the wheel for moulding the shape of the ware, and in the latter years of the period, they were able even to produce white and blue glass. The pottery, consisting of sacrificial and more homely vessels, the armour, horse-furniture, &c., are in particular remarkable for the grace of their forms and the execution of detail in workmanship.

It is to be noticed that the characteristic love of the Japanese for what is simple and chaste shows itself in the style of decoration of all their relics, in which an ornate design or gaudy colouring is totally absent. On the whole the taste of our ancestors was for such objects as mirrors, jewels, swords, hempen stuffs, silk and other things that are pure and clean or smooth and glossy. Several allusions are made in history as to how these were liked and esteemed. This is the origin of the

custom of using these objects as offerings in the worship of our ancestral spirits. Now we shall proceed to survey the development of the arts in the order of painting, sculpture and architecture.

3. PAINTING.

To judge from the few relics now extant, in early times, when there was no alien influence at work upon art, our ancestors were cleverer in design than in drawing. It may be that there was no distinction in their eyes between carving and painting, for they had only one expression, "egaku," for painting with vermillion on cloth, silk, pottery or stone ware, and engraving on metal, stone, wood or clay.

Remains:—

PART OF THE SARCOPHAGUS. (*Plate No. 1*).

Unearthed at Hi-no-oka, Wakamiya-mura, Ukihagori, Chikugo Province, Kyushu.

It is painted over with cinnabar, and measures about 1.5 feet to 2 feet in diameter. The figures are indistinct and appear to have been drawn with the brush.

DITTO. (*Plate No. 2*).

Unearthed in the same district, it is also painted over with cinnabar, showing similar rude figures as No. 1, each measuring about 1 foot.

4. SCULPTURE.

Of this branch of art in the early eras there remain more specimens than in the case of painting on account of the nature of the materials worked upon, which consisted chiefly of stone. As a matter of fact the sculpture images comprising men, animals, birds, etc., are of very rude workmanship, and show the characteristic lack of the realistic spirit in the race; but, at the same time, it must be observed that there are no evidences of their taking such fantastic forms as are met with in the Egyptian or Assyrian relics.

Remains:—

STONE STATUE (*Plate No. 3*).—Collection of the Imperial Museum.

Formerly placed over the tomb of Iwai, local chieftain of Kyushu, who was punished with death in 527 A. D. for his rebellious act. The tomb is situated at Mt. Iwato, Chikugo province. The ancient record says that the

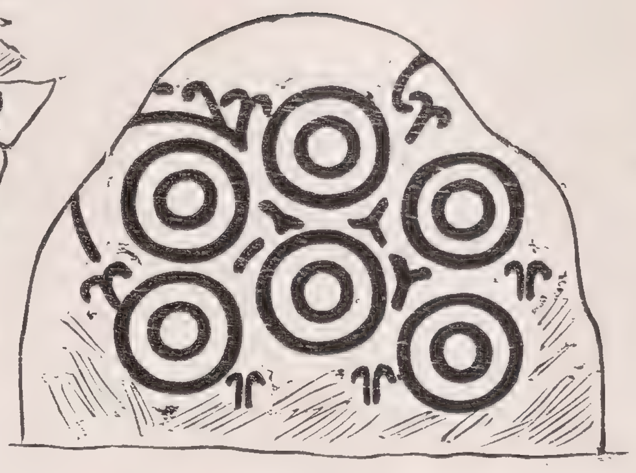
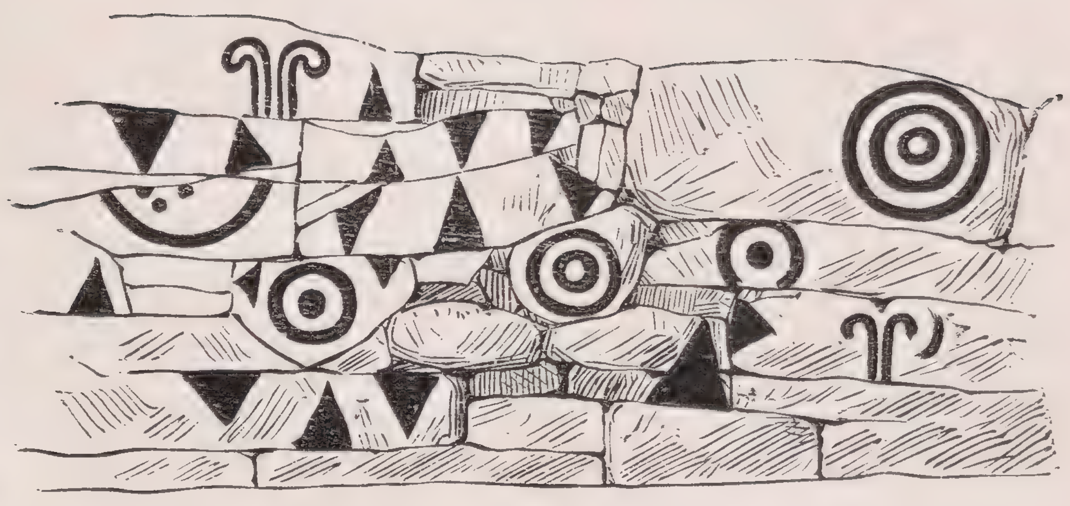
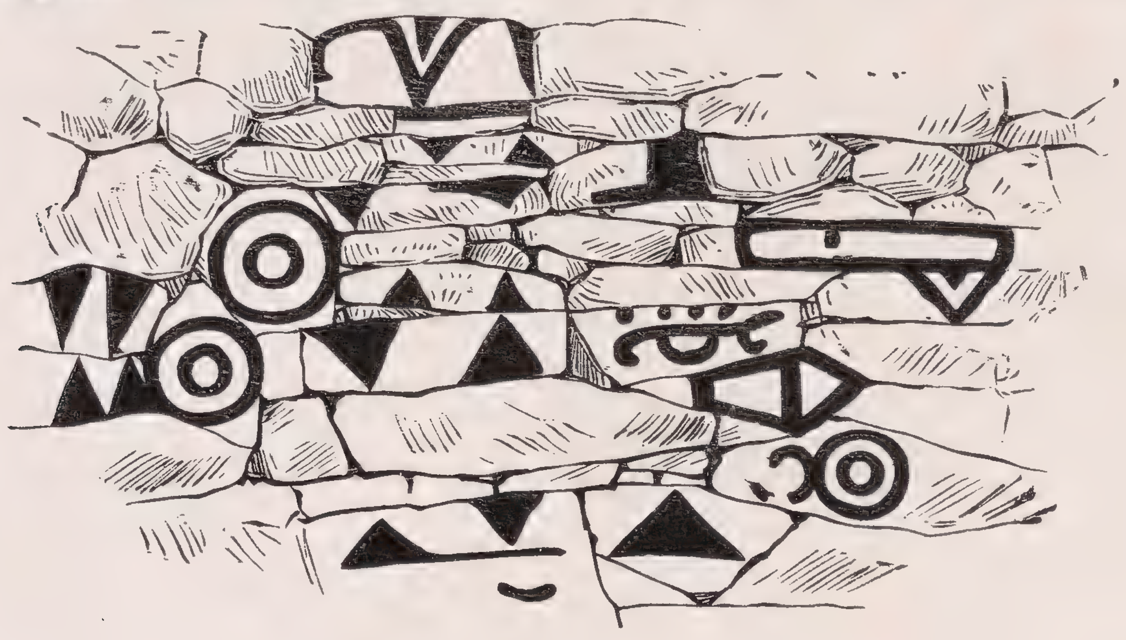
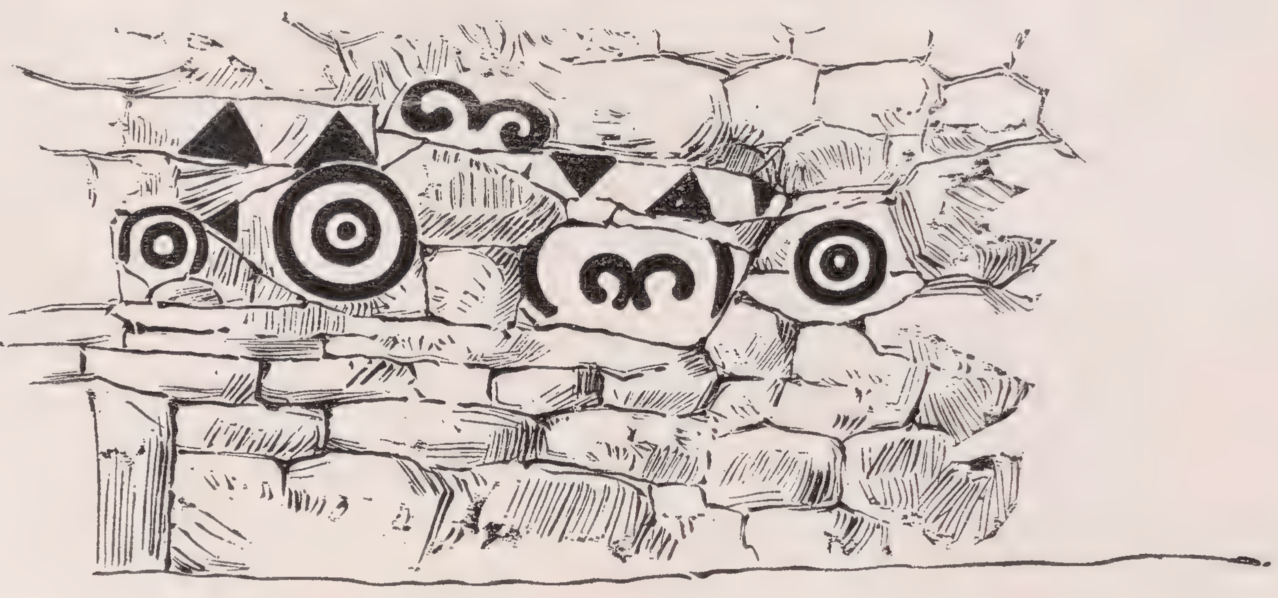
PLATES Nos. 1 & 2.

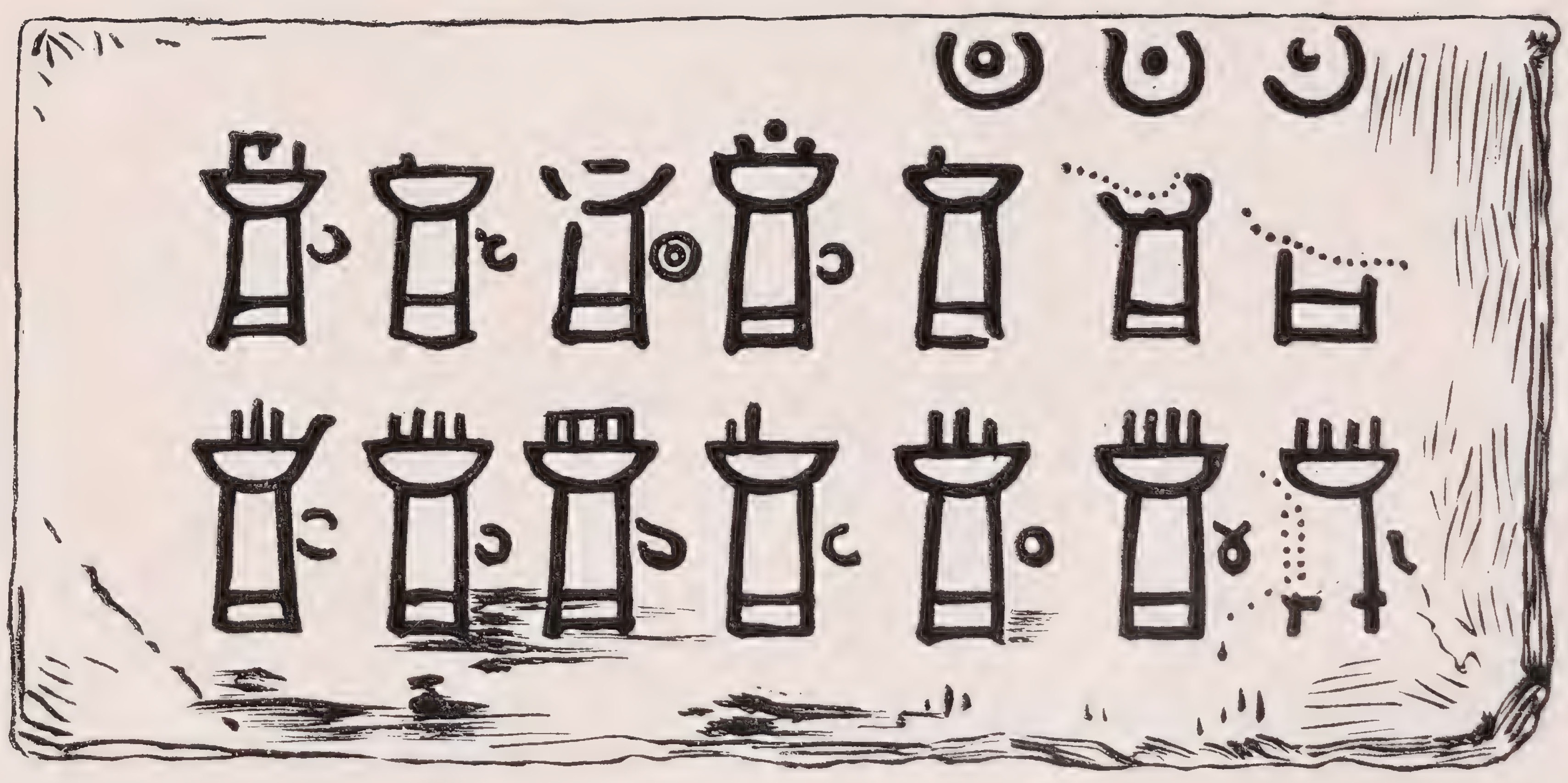
PARTS OF THE SARCOPHAGUS.

PLATE No. 3.

STONE STATUE

Collection of
IMPERIAL MUSEUM.



tomb was built by the chieftain himself in his life-time. Over sixty stone tools and images such as halberd, wild-boar and three horses were arranged around the tomb. The illustration shown represents a statue which is relatively complete. They are all painted over with cinnabar.

The clay figures called "haniwa-tatemono" found among the dolmen relics may also be mentioned here, seeing that they constitute the origin of sculpture in the subsequent ages. These figures are thought to have formed part of a sort of railing around the tumuli, which consisted of rows of cylinders called "haniwa" occasionally replaced with those figures and connected with one another by a ring made of the same material. About the origin of the figures the following story is related. In the reign of the Emperor Suinin his brother died, and, according to the ancient custom, all his personal attendants were buried alive around the tomb. They did not die for several days, and kept wailing day and night. The dismal sound reached the Emperor's ears and made his heart ache, so that he resolved to have some plan devised, by which this terrible custom might be discontinued for the future. Nomi-no-Sukune recommended clay figures to be set up around the tombs instead of living beings, which obtained the Imperial approval and was adopted when his consort died some years later. The example was followed by the succeeding rulers and became a general rule in the country for some time. Consequently, specimens of these figures have not only turned up in the Kinai province, but also in several Eastern provinces near Tokyo. They are all moulded of clay and baked, and, although very rude in workmanship, yet as was said before they constitute the germ from which our sculpture has developed. What must not be overlooked in these examples is the facial expression in the case of human figures. It is always extremely mild and good natured—a fact that goes to show the easy life and gentle manners of the period.

Remains:—

Clay Image (*Plate No. 4*)—Collection of Mr. Negishi.

Unearthed from the dolmen tumulus at Otani-mura, Hikigori, Musashi. It measures about 1 feet 7.4 inches high, has the hair tied over the ears, and is girded with a sash on tight sleeved dress. It wears a short sword. It is one of the many other similar images arranged around the dolmen; and a cylinder led through the hole cut on its feet as shown in the plate held it in its place.

Clay Image (*Plate No. 5*).—Collection of the Imperial Museum.

The hair is tied as in above example, but the ears are decorated with rings. A cap is worn and also a neck-decoration. A part of the foot is broken.

Clay Image (*Plate No. 6*).—Collection of the Nippon Railway Company.

Unearthed from a railway track near Suzume-no-miya station on the former Nippon Railway Co.'s line, and is believed to be a female image. Part of the head is broken but presumably it was decorated with a chignon made by tying up the hair. The image is cinnabarred from cheek to eyelid, is dressed with long tight sleeved clothing and the left half of the front is arranged under the right, exactly the reverse of the later custom. The two halves are fastened with a cinnabar-coloured ribbon. Two protuberances, evidently put on after the body was formed, are seen on the breasts. The neck decoration is also cinnabar-coloured.

Clay Image. (*Plate No. 7*).—Collection of Mr. Negishi.

Unearthed from Nakajo-mura, Kita-Saitama-gori, Musashi. The figure represents a warrior dressed with an armour and wears a sword. The hand and foot are broken.

Clay Image (*Plate No. 8*).—Collection of the College of Anthropology of the Imperial University, Tokyo.

Unearthed from Awoyagi, Namegata-gori, Hitachi. The figure represents a woman holding a pot. A part of the head is broken, but the hair was evidently decorated as in other relics of this class. The neck is decorated with gems such as is thrown from the shoulder to the loin.

Clay Image (*Plate No. 9*).—Collection of the College of Anthropology of the Imperial University, Tokyo.

This was also unearthed from the same place as that shown in No. 4. The figure represents a man in the act of praying. It wears a tube-shaped cap and the neck is decorated with gems.

Clay Horse Image (*Plate No. 10*).—Collection of the Imperial Museum.

Unearthed from Nakajo-mura, Kita-Saitama-gori, Musashi, measures 2 feet 3 inches in height. The saddle, stirrup and bit are all decorated. The figure remains almost complete.

Clay Bird Image (*Plate No. 11*).—Collection of the Bureau of the Imperial Mausolea.

Unearthed from the mausoleum of the Emperor Ojin, at Furuichi-mura, Minami-gori, Kawachi. It seems to represent the figure of a wild-goose.

PLATE Nos. 4, 5, 6, 7, 8 & 9.

CLAY IMAGES.

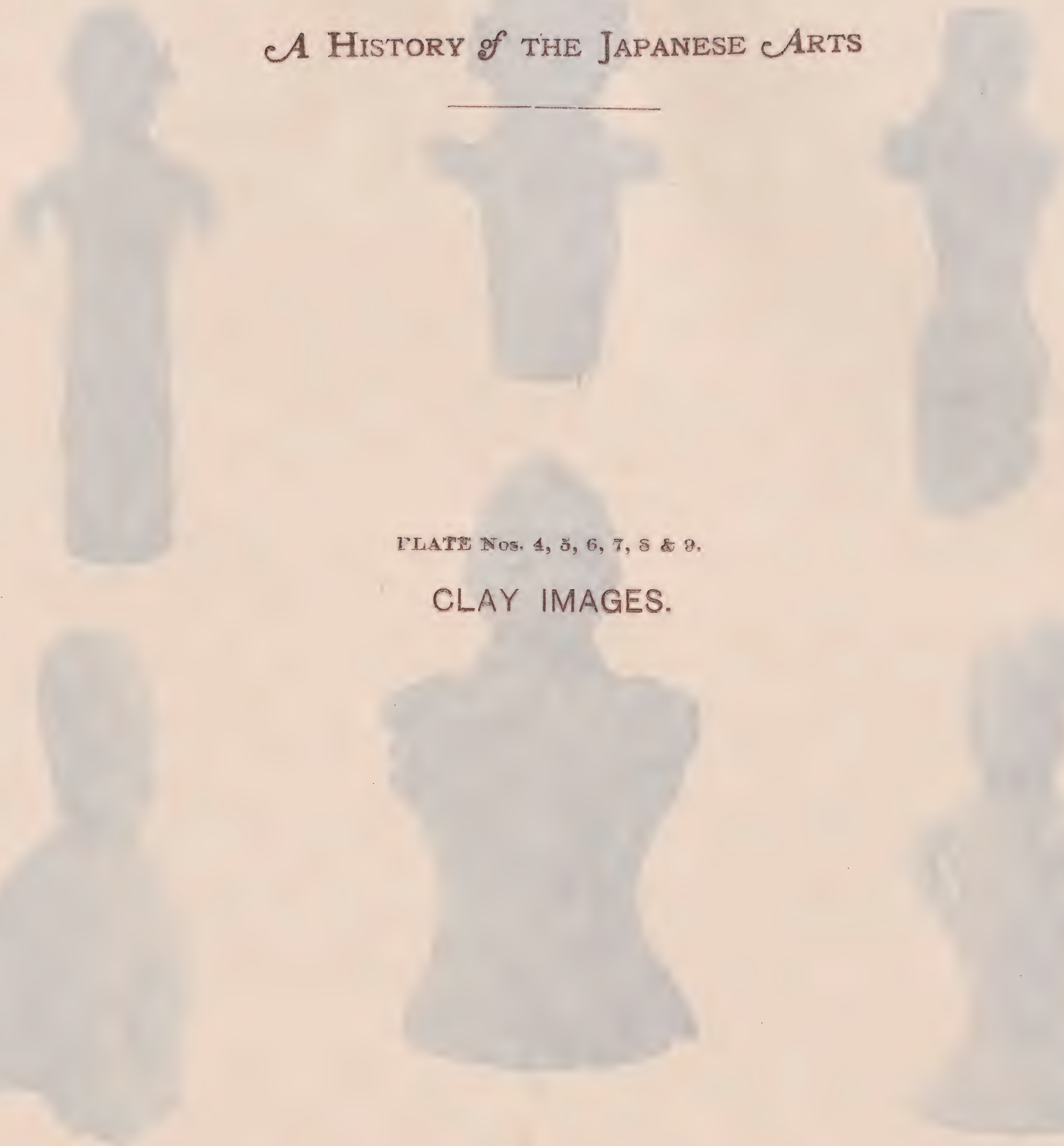
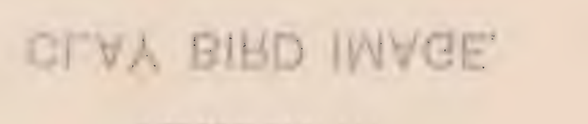


PLATE No. 11.

CLAY BIRD IMAGE.

PLATE No. 10.

CLAY HORSE IMAGE.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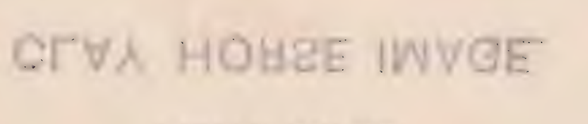
CLAY HORSE IMAGE

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5. APPLIED ARTS.

Japanese objects of applied art; whether metal work, ceramics, lacquer work or textile fabrics, have all this characteristic that, not being subsidiary to or forming part of painting or architecture and, consequently, receiving little or no influence from them as in other countries, each class of these arts has made a splendid development in its own field. Strictly speaking, they are not, therefore, an outcome of the application of art, but a product of various fine arts that have been evolved out of the common practical industries and attained a high æsthetical value by themselves.

As has been repeatedly mentioned in the foregoing pages, there were in the reign of Jimmu metal-workers, potters, lacquer and jewel-workers. Each class lived as a tribe and engaged in their respective trades, receiving encouragement and patronage from the Court. They progressed with the years, improving the shape and decoration of their products; and by adding some Continental forms of art after intercourse was opened with Korea, reached such a stage of development as to deserve some notice about the Ojin and Nintoku eras (*circa* 300 A. D.).

In spite of the foreign influence manifest in the latter years of the period, most of the relics of the earlier days present in all respects the characteristics of the native art, and show a decided difference when compared with the Chinese or Korean products attributed to the same age. The earthenware and bronze bells dug up in the south-eastern part of Korea certainly show a similarity to the Japanese objects, but it must be remembered that not a small number of Japanese emigrated there in the ancient times. Again, the mirrors of Chinese design and other articles in foreign style occasionally found in the dolmen tombs are explained to have been imported about the Suiko era.

Metal Work.

As mentioned before, the working not only of bronze but also of iron was known in the remotest times. To give an instance out of the numerous references in history, the Emperor Sujin had ten swords, two spears, and two bows and arrows made of iron by his smiths for offerings to the Kashima Shrine. Among the old relics of metal work the most artistic in shape and decoration are found to be mirrors, swords (single and double edged), sword sheaths, hilts, armour, horse furniture, bronze bells, etc.

Remains:—

Mirror Decorated with Bells. (*Plate No. 12.*)—Collection of the Imperial Museum.

Unearthed from a tumulus at Suzume-no-miya, Kawachi-gori, Shimotsuke, and is made of bronze. In shape it is round and is decorated with five bells set along the edge. Chizelled designs are seen on the back. Similar mirrors are discovered in many other places, and even in China and Korea mirrors decorated with bells are found.

Sword (*Plate No. 13*)—Collection of the Imperial Museum.

Unearthed at Komi-mura, Kita-Saitama-gori, Musashi, and measures 3 feet 4.5 inches in length. Its hilt and scabbard are of gilded bronze. On the hilt is chiselled a vine traced with dotted lines, the sword-guard is elliptical and engraved with ornamental open-work of wheel-like design. Swords of this kind have been frequently unearthed.

Head of Sword Pommel. (*Plate No. 14*).—Collection of the Imperial Museum.

The relic unearthed at Mogi-mura, Saba-gori, Kotsuke. Measures 1.6 inches in width and 1.9 inches in length. Made of gilded bronze and carved with a design consisting of the two heads of a bird resembling a phœnix, with a ball between them. The hilt, shown at the foot of the plate, is of iron.

Head of Sword Pommel. (*Plate No. 15*).—Collection of the Imperial Museum.

Unearthed at Nonaka-mura, Toyono-gori, Settsu; similar in description with the above mentioned relics.

Head of Sword Pommel. (*Plate No. 16.*)—Collection of the Imperial Museum.

Unearthed at Takasaki-mura, Shida-gori, Suruga. The design shows a figure of some wild-beast resembling a lion, in the act of biting something. It is also made of gilt bronze.

Helmet (*Plate No. 17.*)—Collection of the Imperial Museum.

Unearthed at Kiyokawa-mura, Kimitsu-gori, Kazusa. This relic is incomplete, only the *Hachi* and eye-shade remaining. The other parts as neck-plate etc. are corroded, though not entirely. The work is excellent. All the parts in iron and copper are gilt over and the *Hachi* is made by

PLATES Nos.

12.—Mirror Decorated with Bells.
13.—Sword.
14.—Head of Sword Pommel.
15.—Ditto.
16.—Ditto.
17.—Helmet.
18.—Belting-plate binding the *Hachi* of Helmet.

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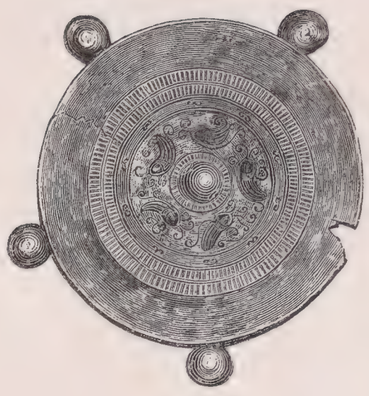

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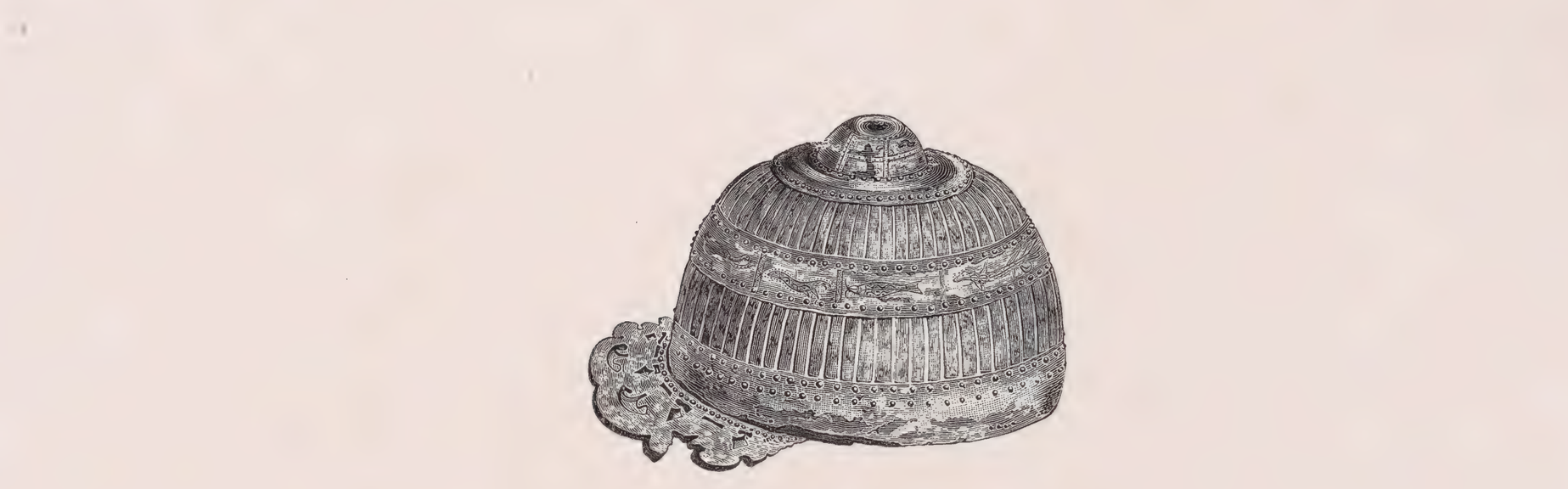

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sewing together several small plates. On the belting-plate binding the *Hachi* (*Plate No. 18*), a wave-like design is chizelled and also there are seen figures of a bird, fish and beast at the point where the curved lines meet. A metal plate, called *Hachimanza* was added at a later age, to the top of the helmet and a design is also carved on it. The eye-shade has a curved design representing cloud. In the same place where the helmet was unearthed, an ornamental silver chain, similar to that shown in *Plate No. 21*, was discovered. The latter was dug out at Eta-mura, Taniana-gori, Higo. There is reason to believe that this was a decorative accessory of the helmet. About the antiquity of this relic, evidence shows that it was probably made about the era of the Emperor Nintoku (A.D. 400). When the southern side of the Imperial tumulus of the Emperor Nintoku, at Sempoku-gori, Izumi, collapsed, a stone outer-coffin was discovered in which a helmet similar to the above was found, besides many other treasures.

Bit. (*Plate No. 19*)—Collection of the Imperial Museum.

Unearthed at Eta-mura, Tamana-gori, Higo. The bit is made of gilt iron and has two bells at both edges. The front-plate is decorated with a design of a dragon.

Horse Bell. (*Plate No. 20*).—Collection of the Imperial Museum.

Unearthed at Hotoda-mura, Gumma-gori, Kotsuke, and is of gilt iron. There are four or five different figures, each of which shows great excellence.

Ornamental Chain. (*Plates Nos. 21 and 22*).—Collection of the Imperial Museum.

Unearthed at Eta-mura, Tamana-gori, Higo. This is made of gold and measures about 5 inches in length. At the end of the chain is joined a small plate, shaped as *gingko* leaves. Sections of the chain have also round shaped small plates and gems. Judging from the fact that a similar silver chain was discovered at Kiyokawa-mura, Kimitsu-gori, Shimosa, together with a helmet, it is conceivable that this kind of ornamental chain was used as helmet in ancient times. At the same place two gold plates of *gingko* leaf shape were discovered.

Bronze Bell (*Plate No. 23*).—Collection of the Imperial Museum.

One of the largest bells unearthed at Oiwatani, Yasu-gori, Omi province. It stands over 4.4 feet high, is comparatively long in shape, and the low part

is wider than the upper, and has scale-like protuberances on both sides. Its holding stem is flat and large and has whirlpool decorations. These features are quite different from those of Chinese bells. The use of the bell in ancient times is not clear. Similar bells are discovered in the Kinai provinces and provinces of Central Japan, their sizes varying from 1 to 5 feet.

Bronze Bell (*Plate No. 24*).—Collection of Mr. Takaoka.

Unearthed in Sanuki province. There are on both sides rudely modelled figures of men and animals. On one side men are shooting deer, dancing with drum and waving swords, and there are other figures such as tortoise, dragon-fly, etc. On another side, are shown cranes and tortoises, and men shooting beasts with arrows and six prostrate shapes of beasts, probably intended to be dead.

Pottery.

Pottery is also one of the oldest arts of Japan. It is recorded that in the third year of the Emperor Jimmu's reign he had Shiinetsu-Hiko make with clay produced from Ameno-kagu-yama a number of "hiraga" (shallow vessels), "takujiri" (bowls) and "hé" (jars) to be used in a religious rite accompanying a prayer for the extinction of the rebels in Yamato. In the same reign there is said to have been a village inhabited by a tribe of potters and named "potters' village" in that part now known as Otori-gun in Izumi Province.

There are three kinds of earthenware from the dolmens which have been unearthed in various parts of the country, viz.—pure Japanese ware, mat-marked ware and Korean ware. The second kind is the product of the foreign settlers of those days, and had got its name by the mat markings left on the ware. The third comprises the ware imported from Korea. This ware seems to have been sometimes imitated by the natives, as it is mentioned that in the reign of the Emperor Suinin a potter of Kagami-no-hazama in Omi Province burned pottery in Shiragi style. Except that it is very hard in quality, it has nothing interesting either in shape or decoration. As these two kinds do not properly belong to the class of native objects, we may pass them over in the description.

Among the native ware there are also three different kinds; viz.—1, culinary earthenware; 2, clay figures and earthenware sarcophagi; 3, sacrificial vessels. The first kind consists of culinary vessels such as small cups, plates, jars. &c., all being

PLATE No. 19.

BIT

Collection of
IMPERIAL MUSEUM

PLATE No. 20.

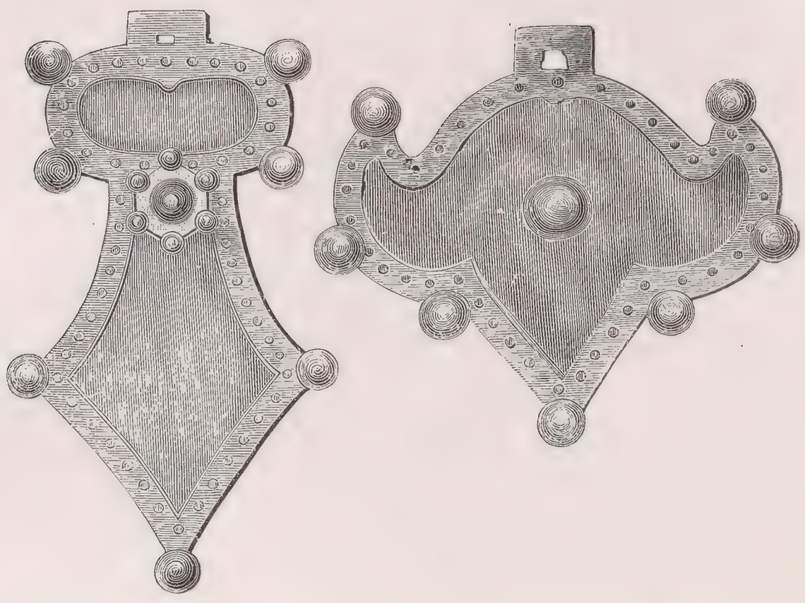
HORSE BELL

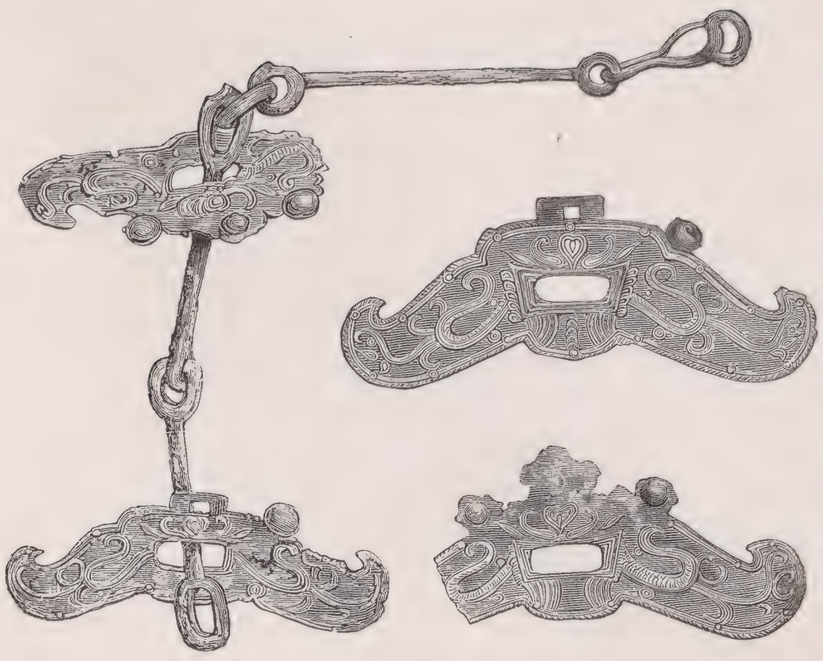
Collection of
IMPERIAL MUSEUM

PLATES Nos. 21 & 22.

ORNAMENTAL CHAIN

Collection of
IMPERIAL MUSEUM

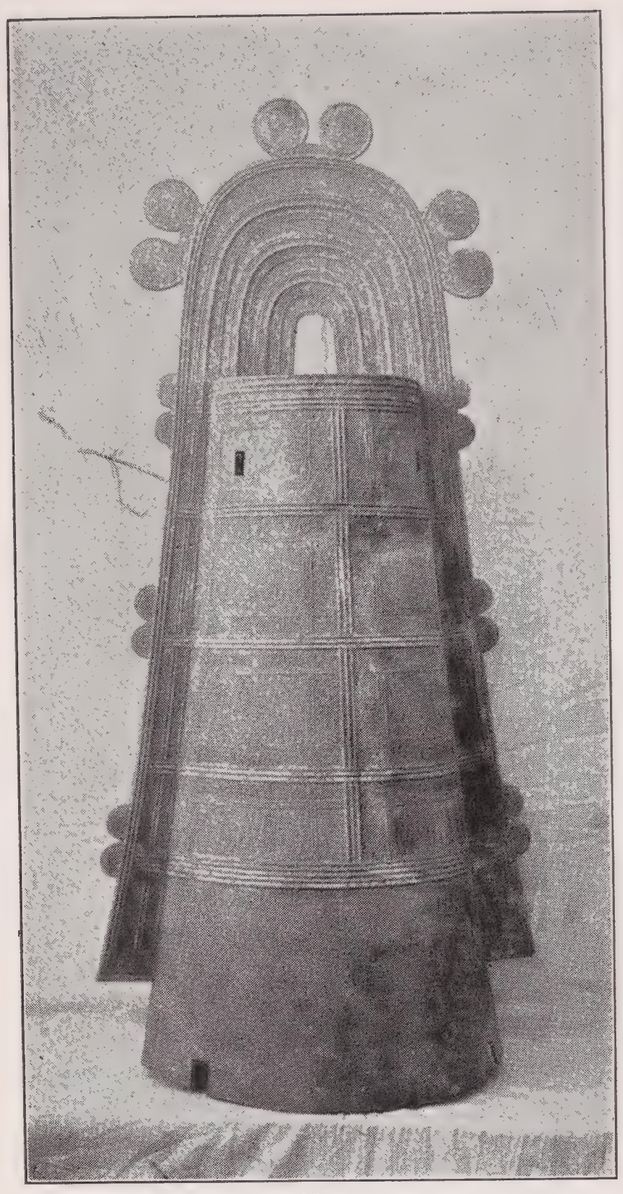




PLATES Nos.

23.—Bronze Bell.
24.—Ditto.
25.—Earthern Ware Coffin.
26.—Outside Decolation of the Coffin.
27.—Sacrificial Vessel.
28.—Ditto.

24



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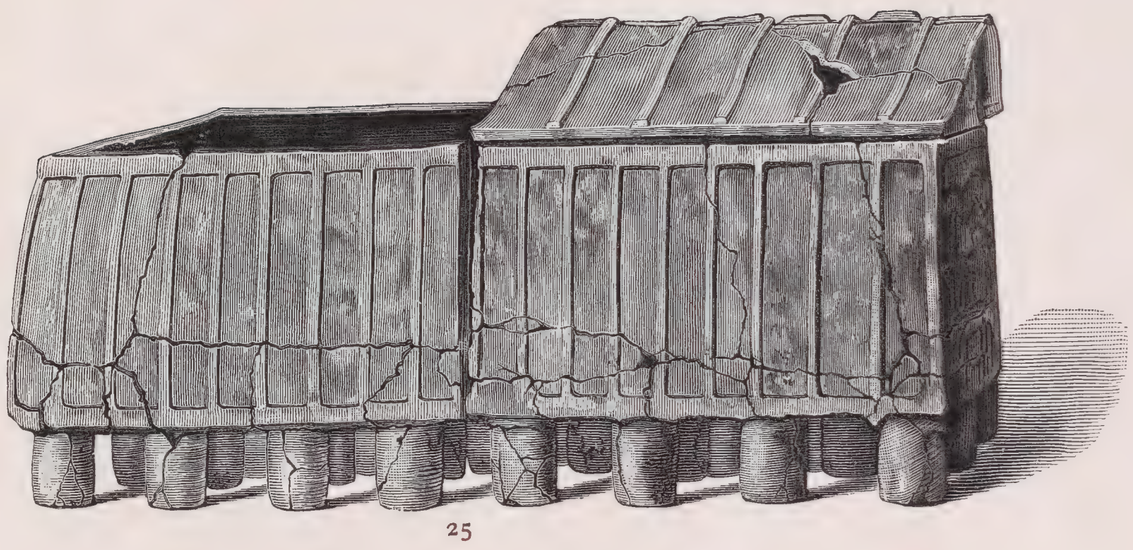

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28

27

of coarse make, half-baked, reddish-coloured and brittle in quality. Few of them, if any, have any decorative designs. Clay figures and sarcophagi are of the same red colour, though occasionally made of dark clay, but always baked better and harder in quality. The last kind is of the best workmanship, sufficiently baked and coloured grey or brown. It has a gloss, and is sometimes covered with a light green substance like a glaze running out from the clay while in the process of baking. In this instance considerable skill and taste are shown in the handling and shaping of the clay, the wheel being used in most cases. It is sometimes decorated with open work patterns or scratched design.

Remains:—

Earthern Ware Coffin (*Plate No. 25*)—Collection of the Bureau of the Imperial Mausolea.

The coffin unearthed at Hirafuku-mura, Eida-gori, Mimasaka, and formed in two parts. Measures 5 feet 6 inches long, 2 feet in width and 2 feet 8 inches in height, including the lid. Outside of the coffin there are figures showing a man leading two horses and buds of lotus like flowers. The whole is bounded at the top by a rude zigzag line (*Plate No. 26*).

Sacrificial Vessel (*vase for offerings*). (*Plate No. 27*).—Collection of Chōko-kwan Museum, Ise.

Unearthed at Hanetsuchi-mura, Hayara-gori, Chikuzen province. This is a pot with the stand and measures about 2 feet 4 inches in height. The vase is hard and light brownish-grey in colour, and has elaborate figured decoration as shown in the plate.

Ditto. (*Plate No. 28*).—Collection of the Imperial Museum.

Unearthed at Otsuka-mura, Hoi-gori, Mikawa province and is a brownish brittle vessel.

CHAPTER II.

Period of the Reign of the Empress Suiko.

(End of Sixth and Early Seventh Century).

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

At this period the evil of clan government began to make itself felt. The *Omi*, *Muraji* and *Tomotsuko* classes abused their power, each working for selfish ends and tyrannizing over its inferiors. The Soga and the Mononobe were especially notorious. They divided themselves into two factions, and a hot rivalry rose between them for political ascendency. When Buddhism was introduced to Japan in the dynasty of the Emperor Kimmei, and the vital question whether to adopt or reject it demanded solution, the rival factions took opposite sides. The animosity which had been smouldering between the two for years now openly broke out and resulted in civil war. The Mononobe were defeated and with them fell the anti-Buddhists and then the Soga were able to reign supreme for many generations, with aggravating arrogance. The Soga as champions of the Buddhist cause found in the Empress Suiko and the Prince Regent Shotoku powerful allies. The new religion was almost elevated to the position of a state religion. The Prince Regent even tried to introduce the system of the Buddhist hierarchy and to get rid of the vice of clan government. In such circumstances it was natural that the alien religion should become one of the potent social forces and contribute to the development of our arts.

In the meantime Mimana, in Korea, was vanquished and with her disappearance the influence of our Empire over foreign lands somewhat declined, though the other two Korean Kingdoms, Kudara and Koma, continued to send tribute.

It is recorded in an antique annals that Kudara and Koma held connected intercourse with China and were greatly influenced by her. When the anti-Buddhist movement appeared in the time of the "Six Dynasties" and especially in the reign of the Emperor Toawu (386—409 A. D.) of Wei Kingdom, the persecution drove more than 100,000 artisans and craftsmen of the six districts of Shantung to Koma and other places. It is easy to see how this fact must have exercised indirectly a great influence in furthering Japanese civilisation.

Nor was Japan's indebtedness less to Shiragi, another Korean Kingdom. She had already made great material and intellectual progress at the time of King Chen Hsing (540—576), created various new styles of music after the Chinese model, and these were introduced to Japan. The construction in his reign of a grand temple, and the casting of a big statue of Buddha in bronze and gold must have awakened the spirit of emulation among the Buddhist believers of Japan.

The despotism of the Soga was now at its zenith, and Buddhism, basking under the warm patronage of the Court and its powerful ministers, spread apace. Priests and artisans, and craftsmen in Buddhist statues and images, came over to our country from Korea in succession, bringing with them images and scriptures, they themselves contributing both to the expansion of the religion and to the development of our arts and industries. All these elevating influences coming from Korea together with the new political thought and Confucianism, which were introduced from China, combined to unify our society. Of the noted Koreans who came over about this period were Eji of Koma and Eso and the priest Kwanroku of Kudara; also the priest Doncho of Koma, who was also a great painter and taught us the manufacture of paper, ink and paints, and the use of the millstone.

The secular form of the Chinese influence on Japan's intellectual progress should also be noted, and this was brought about by the despatch of Japanese ambassadors to China and the arrival of those from that country. To mention only cases of importance there was Ono-no-Imoko who was sent to the court of China in 607, in the reigns of the Empress Suiko of Japan and King Yang of Sui, the arrival of the Chinese ambassador Pei Shih-Ching, with Imoko, who returned the following year. Imoko was again appointed ambassador, and crossed over with a large suite, including priests and scholars who afterwards rose to prominence. The intercourse with China kept up even after the overthrow of Sui by Li Yüan, the founder of the T'ang dynasty, in the year 618, so that the enlightening influence coming from China continued to supply a potent factor in the inspiration to our ancestors.

What Buddhist doctrines these Korean priests introduced into Japan cannot be clearly known, but this much may be inferred, that their teaching of the Buddhist "three worlds," past, present and future, must have made a powerful impression on the minds of the Japanese people who had been accustomed to the primitive ancestor-worship of Shintoism and to the ethical system of Confucius.

The remarkable personality of the propagandists must have been very conducive

to the rapid spreading of the doctrines. For they were all men of high character and capacious intellect, giving impetus to the progress of the nation in literature, the arts and industries.

Thus the religion found willing converts and powerful supporters in the Imperial family, the most prominent of whom was Prince Shotoku, second son of Emperor Yomei. The illustrious administration of this highly intelligent and energetic Prince materially strengthened the hold of the religion on the people as well as advanced the general culture of the country. He compiled a constitution of seventeen articles, the first written law of the country, and had it promulgated, inculcating reverence for the teachings of Buddha, which he brought to harmonize with Shintoism; travelled throughout the Kinai provinces, encouraging the erection of temples, for which he created the profession of painters who depict the Buddhistic images; promoted literature, setting an example by his own literary works. Chinese music, which was in a little more advanced state, also owed to him its introduction into the country. For, on the visit and naturalization of Minami, a Kudara musician, the youths of the court officials were made to receive his instruction, and the people at large were encouraged to cultivate the art on the initiative of the Prince. He was pre-eminently a man of high virtue and it was chiefly through his influence that, amidst the despotic and unpopular administration of wicked officials, the people remained faithful to the Imperial family.

As an index of the spread of Buddhism, may be mentioned the fact that during the period of about one hundred years dating from the introduction of that religion 46 temples such as Hokoji and Horyuji were built, and 816 priests and 569 nuns were recorded.

2. FEATURES OF THE ART OF THE PERIOD.

It was through the introduction of Buddhism that the elegant and exquisite art of the continent was first transplanted to Japanese soil and laid the foundation of the remarkable artistic development of Japan. Hence the period of the Empress Suiko is regarded as the birth-time of our art. It is easy to imagine what potent influence the highly developed arts and crafts of China and Korea must have exerted on the Japanese people, who were yet primitive in culture, though possessing keenly susceptible and artistic minds. Images of Buddha presenting life-like, calm repose, pictures, and embroideries vying with flowers for elegance and dais, flags and other Buddhistic paraphernalia glittering with profuse decoration must have dazzled the eyes of the simple-

mannered people of those days. They had not yet acquired the skill to execute such delicate works as Buddhistic temples, images of Buddha, sculptures, and castings, and these were therefore entrusted to the naturalized Koreans and Chinese. It is on this account that the artistic works produced in those days are undistinguishable from the continental productions in style and method.

The leading features of the ancient Japanese works, whether in sculpture and painting, are in general idealistic instead of realistic. For instance, the drapery of the statue of the Goddess of Mercy in the Yume-dono (Pavilion of Dreams), and that of the image of Buddha in the Kondo (Golden Hall), at the Horyu Temple, have regular folds with the skirt curved in the same direction, and evidently for decorative purposes. And it is from the same idea that the skirt of the robe is made to cover the whole surface of the dais. Scanty as are the pictures of the period that exist to-day, those in the tabernacle of the Horyuji, and the image of Buddha engraved on a copper plate, in the same temple do not show any perspective and while in general the principal part is represented prominently the details are scantily drawn. The slim and tall figures of the images are evidently due to the fact that they were modelled on the people living in North China. Buddhistic images imported in this period seem to have mostly come from Korea and North-eastern China. The decorative objects that remain are comparatively elegant and finished; especially are the designs of clouds and vines delicately arranged. The textile fabrics and embroideries also show fineness of pattern and beauty of colour.

3. PAINTING.

Introduced into Japan through Korea, painting in Chinese style began at the time of Empress Suiko to extend its influence with the spread of Buddhism, and it seems the art was not now confined to decoration of Buddhistic images. When the Emperor Yuryaku invited artisans from Kudara, Ishiraka came accompanied by painters, potters, saddlers, and brocade weavers. In the reign of Sushun, Kudara sent a party of priests who brought with them relics of Buddha; also a painter called Hakura and temple builders, pulley-makers, and tile-makers. The painters seemed to have been specialists in decorative work.

In the 12th year of the Empress Suiko (604), the painters of Kibumi (who were to illustrate Sutras), and the painters of Yamashiro, of Suhada, of Kawachi, and of Narahara (probably so named after the names of their districts) were appointed, and they enjoyed certain privileges, such as exemption from taxes and hereditary appointment

to the post. They seem to have undertaken decoration, and painting of images of Buddha and also furnished designs for sculptures and embroideries. In the 18th year of Suiko (610), the priest Doncho came from Koma; he was a great colourist and tradition says he could make paints.

In investigating the style of painting and the designs brought from Korea, it is not difficult to judge, from the record of the period, that though great progress had been made in Korea in architecture, painting, etc., and though these arts were modelled on the Chinese school, they bore Korean peculiarities and were somewhat rustic and outlandish. On the other hand art had been carried to a high level in China. During the "Six Dynasties" such famous masters as Lu Tan-wei, Chang Tsengyad, and Tsao Chung-tah appeared in succession, and they produced pictures of Buddha and of the sages, which were full of life and movement. Already in the period of the Southern Chi dynasty (A. D. 479—501) the critic Hsieh-ho formulated six rules for painting: (1) vitality (2) idealistic representation by means of the force of brush strokes, (3) naturalism, (4) harmonious colouring, (5) artistic composition, (6) study of old masters.

From this it is possible to infer how both in theory and excution art had advanced in China. It is but natural that though based on Chinese models Korean painting should have fallen below them.

The style of painting that was introduced into our country from Korea was therefore apparently imperfect. The pictures kept in the tabernacle of the Horyuji, the oldest not only in Japan but in the Far East, indicate the style and technique of that period.

Remains :—

TAMAMUSHI TABERNACLE—Horyu Temple.

The Tabernacle (*Plate No. 29*) is made in the form of a temple, with a high stand, and is designed for the reception of a Buddhist image. Pictures are painted on the four panels of the stands and on the three windows and the back panel of the tabernacl. The front panel of the stand represents services for atonement; the right one (*Plate No. 30*) illustrates a passage of the *Shashin Bon* in *Kongo-Myowo-Kyo*, showing a Prince giving his flesh to a hungry tiger; the left one shows four instances of invocation as mentioned in the *Nehan-Kyo;* and the back one gives a picture of Mt. Shumi. The picture on the upper windows all show the sublime beauty of different Bosatsus; and on the back panel is portrayed the *Tahoto* or the Pagoda of

PLATE No. 29.

TAMAMUSHI TABERNACLE.

HORYUJI,
Yamato.

PLATE No. 30.

RIGHT PANEL OF THE STAND
OF TAMAMUSHI
TABERNACLE.

Numerous Treasures. All are painted in lacquer and the colours employed are blue, yellow and red.

In studying the pictures, we find that they are all idealistic; the ends of the rocks point in the same direction; the leaves and stems of plants are delineated in accordance with a fixed form; and the ends of the garments of Buddha and of men are turned up so as to give a decorative effect. It seems that these pictures were executed with a view to exciting in the beholder ideas of the strange and the sublime. To show abstract beauty, the painter resorted to decorative patterns. This is a charactaristic feature not only of the art of Japan, but of that of China and Korea.

The faces and limbs of the Buddhas and the men are slim, resembling the figures in Korean sculpture; and the composition and colouring are both simple. We cannot, therefore, find in them the true Chinese style prevailing in the period of the Six Dynasties. From these facts, it must be supposed that these pictures were executed by some naturalised Korean, though nothing definite is recorded in the annals of the temple about the origin of the work.

4. SCULPTURE.

The art of sculpture came from abroad in the wake of Buddhism, and began to make development in the time of Suiko.

The introduction or creation of Buddhist images took place prior to that period, as it is recorded in Japanese annals that Shiba Tatto, a master saddler of Southern Liang of China, came to Japan in 522 A. D. and built at Sakatawara, Takaichi, in Yamato province, a simple chapel where he installed a statue which he worshipped; Tatto's son Tasuna made an image of Buddha 16 feet high for the Empress Yomei (A.D. 586–592), and Tasuna's son Tori was in turn a master sculptor in Suiko's reign. The present of statues of Buddha sent to Japan by the King of Kudara in 584 should also be noted in this connection.

An examination of the relics of that period, such as the works of Tori and the statues imported from Korea, shows that they were generally primitive in execution. For instance, the touch of the chisel is not strong enough to represent the folds of the drapery in a realistic way. As the expression and pose are childish and simple, it is most probable that only a small knife with a straight blade was employed in sculpture, and the use of the plane was unknown. Decoration is full of imaginative elements: the

hair which falls over the shoulders always has its ends curled, while the skirt of the drapery is extended and divided to the right and left like two fins. For the decoration of the stand the skirt is intentionally enlarged so as to cover its whole surface.

Of the Buddhistic artists of the period, the most celebrated was the aforesaid Tori, who carved a great number of sacred images to the order of Suiko, and enjoyed warm patronage from the court. Mita of Kudara is recorded to have carved the image of Buddha kept at the temple of Sesonji, Yoshino, in Yamato province, at the command of the Emperor Kimmei, in the year 553.

Remains:—

AVALOKITÉSVARA (*Plate No. 31*)—Imperial Household.

It is of gilded bronze, measuring one foot and two inches in height. There is an inscription on the board of the stand, stating that two sons of Kasanokorino-kimi Tako-no-omi who died in A.D. 591 made this image in order pray for the happy life of their father in the other world. This is one of the oldest art relics with an authentic record.

The body of the statue is flat and thin, and the ends of the robe and of the hair are extended to the right and left in the form of fins. As uncivilized people made a round metal work by joining two plates, so Buddhist statues were first fashioned with two plates, one for the front and the other for the back. The entailment of the robe and of the hair is meant for decorative purposes. The statue of Buddha in bronze (*Plate No. 32*) which was kept in the Horyu Temple and is now in the Imperial Palace is made by this method, that is to say, by joining two plates. From the fact that old Buddhist statues found in Korea are for the most part made in this strange style, it may be supposed that the style originated in Korea.

AVALOKITÉSVARA (*Plate No. 33*)—Horyuji.

This is of wood, measuring six feet and five inches. It is attributed to Prince Shotoku and is held in high reverence. The style bears resemblance to that of the foregoing piece, the body of the statue being flat and thin, with fin-like decorative devices on the right and left.

SHAKA AND HIS TWO ACOLYTES, YAKUO AND YAKUJO (*Plate No. 34*)—Horyuji Temple.

Is of cast bronze, and the patron saint is gilded, measuring four feet and five inches. An inscription engraved on the back says that in the 31st year

PLATE No. 32.

BUDDHA

Bronze Statue

PLATE No. 31.

KWANNON

(AVALOKITESVARA)

Gilted Bronze Statue

PLATE No. 33

NYOIRIN-KWANNON

(AVALOKITÉSVARA)

HORYUJI,

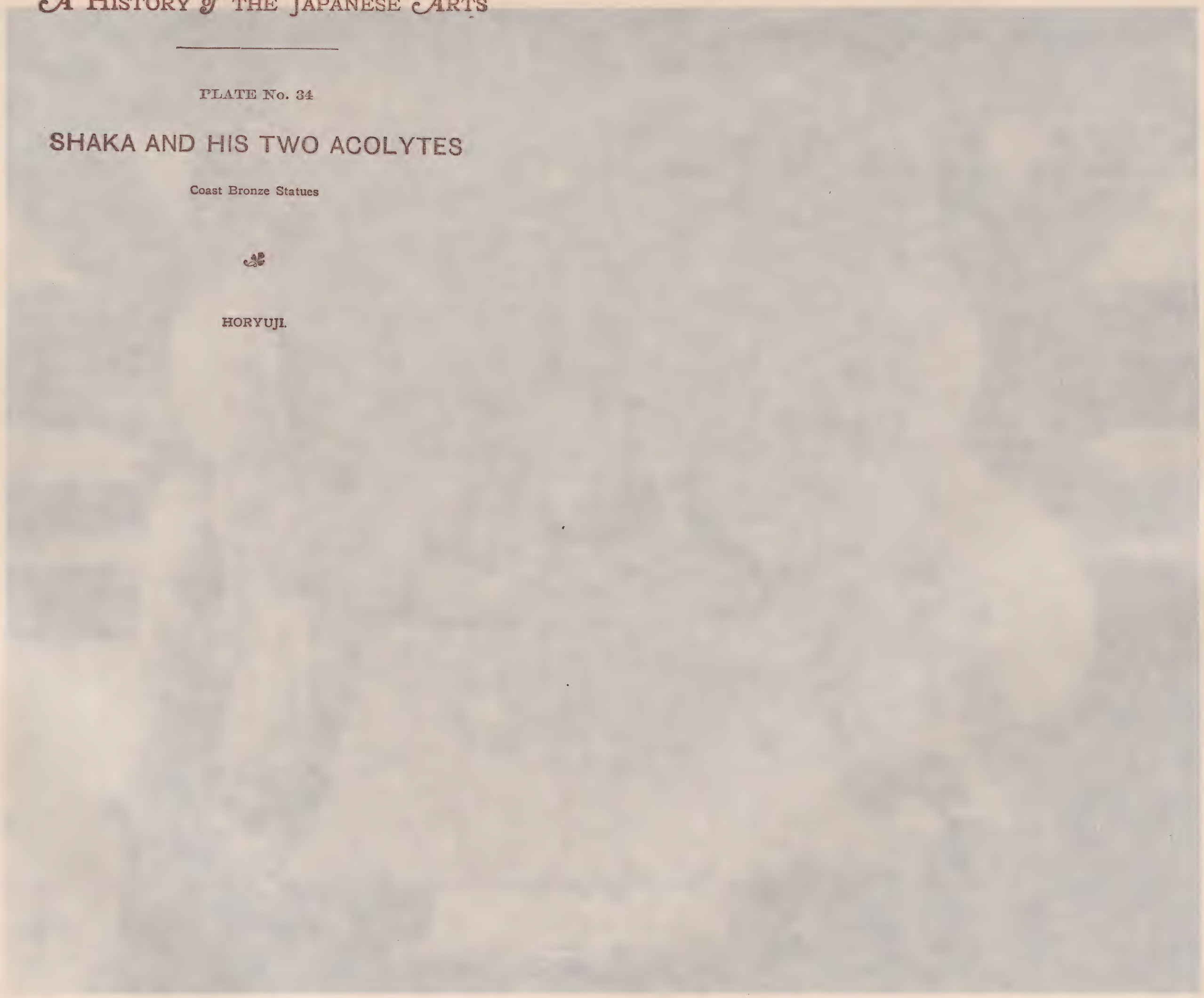
Yamato.

PLATE No. 34

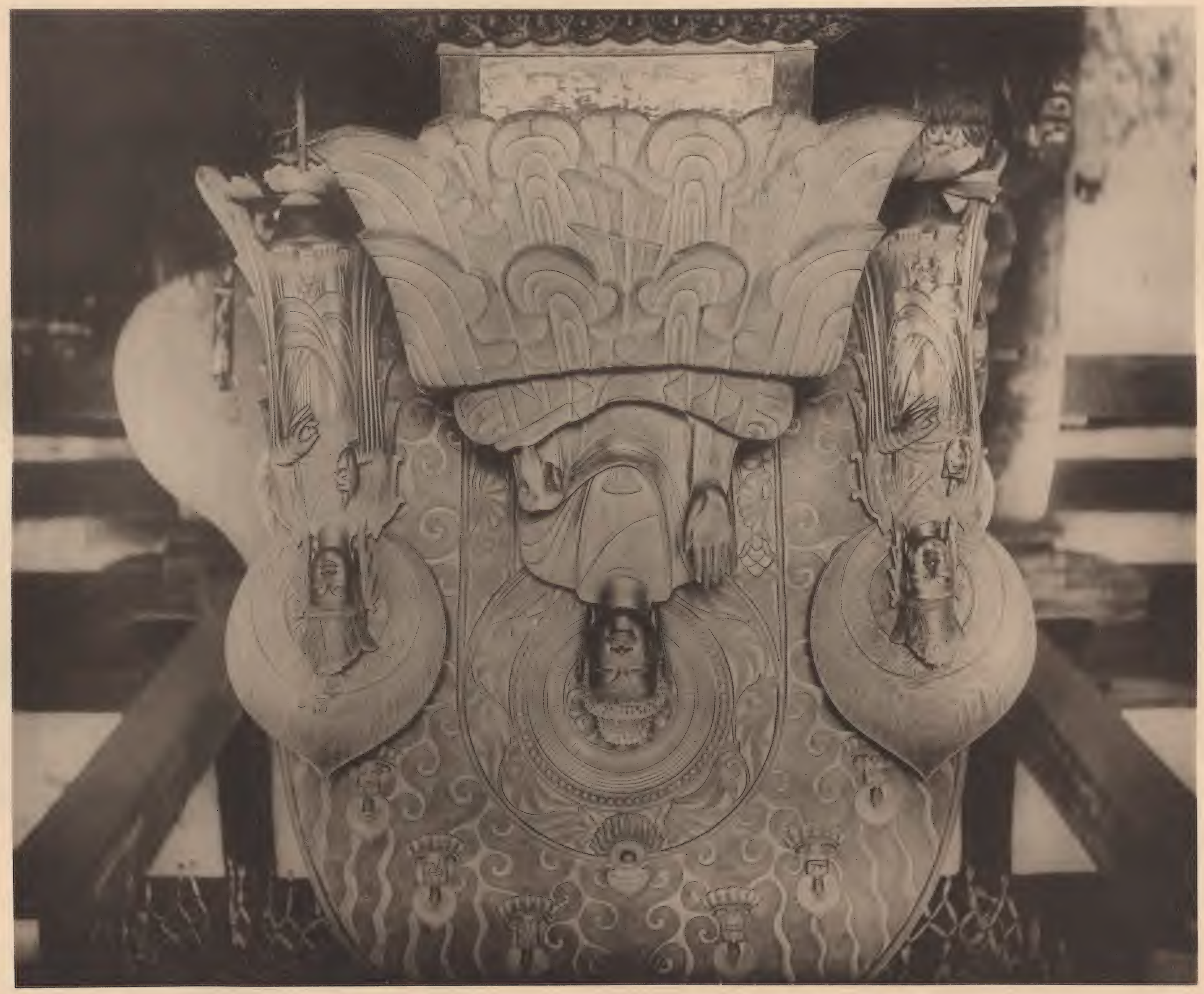
SHAKA AND HIS TWO ACOLYTES

Coast Bronze Statues

HORYUJI.



SHAKA AND HIS TWO ACOLYTES



of the Empress Suiko, in accordance with the wish of Prince Shotoku while in life, Shiba Kura-tsukuri-no-obito Tori was ordered to make this statue, in order to pray for the happiness of the mother and consort of the Prince. Compared with others such as the Kwan-non in the Yumedono, and the Miroku-Bosatsu in the Chuguji, this statue is smaller and is in a different style. It is suggested, therefore, that it may be the style of Central China introduced by Kuratsukuri-no-Tori. Among the Buddhist statues imported from China in the following period of the Emperor Tenchi, we find many instances of the same style.

In the Kondo of the Horyu Temple, we also find a statue of Yakushi Bosatsu in the same style. It is of cast bronze, and the Patron Saint is gilded, height being the same. The two are attributed to Tori. It is also said that this Yakushi Bosatsu was the first statue in the Kondo.

5. APPLIED ARTS.

The debt which Japan owes to Korea in applied art is especially great. The construction of Buddhistic temples called for the element of majesty and hence tended to stimulate a greater development of the art.

As specimens of art industry of the period, there are extant to-day a dais, a tabernacle and a banner, all in the Kondo hall at Horyu Temple, and also a few others. These are big in size and complicated in form, and it is conceivable that decorative objects of such great dimensions must have been rare prior to the period of Suiko. In form, straight lines are dominant, and the grace of curvature is absent. Colouring too is simple, primary colours being used, and with no particular harmony. Decorative patterns, however, are comparatively well developed, as such patterns as vines and clouds are used in an appropriate manner, and on the whole present harmony in composition. As to the manner of work, artisans in wood did not apparently know the plane and planed wood with a tool in the shape of a spear's head, so that they could not make smooth surfaces. Embroideries of a delicate nature could not be produced owing to the absence of tightly twisted threads. In ceramic work the use of enamel was not yet known, and no great originality was achieved. On the other hand, the arts of casting, chiselling and hammering made remarkable development. Many skilful artists in repoussé, carving, chiselling, and inlaying seem to have appeared.

Metal Work.

In the previous period, swords, armour, and other weapons were produced in abundance, and metal work made conparatively good progress; and this was further accelerated by the necessity of casting Buddhistic images and their paraphernalia.

Remains:—

Grand Banner (*Plate No. 35*)—Imperial Household.

This banner, which has been kept in the Horyu Temple, is so made as to be hung from the ceiling, and measures 23 feet in height. The whole is made of cast bronze and is gilded. The top is in the form of a canopy from which are hung draperies and pendulums. The long central plate is decorated with patterns of plants, the clouds, and beads.

The metal fitting in the canopy and of the Tamamushi tabernacle, both in the Horyuji, are decorated with open chiselling of arabesque design, some parts of which show hair chiselling. The tendrils present, amidst complicated convolutions, points of harmony, and on the whole the design is very regular in arrangement and extremely mild in effect.

Textile Fabrics.

Fabrics produced in early days consisted of several kinds of silk and hempen goods, either plain of woven or dyed in figures. In the reign of Yuraku (457–79), a brocade weaver called Jo An-na was invited from Kudara, and later on weavers were brought from Wu in China, who introduced special kinds of figure weaving. From that time, the production of brocade began to develop. Among the old cloths preserved at Horyu Temple, there are many pieces of brocade which appear to have been made in this period,

As to embroidery, it is not possible to trace back the exact time of its appearance in our country. It is recorded that in the year 605 A.D. in the reign of Suiko an embroidered figure of Buddha 16 feet high was made by Imperial order, and it is probable that this kind of sacred embroidery must have been much in demand, and thus stimulated the general development of the art.

Remains:—

Embroidered Curtain (*Plate No. 36*)—Chugu Temple.

The curtain which represents Paradise or Mandara of Tenjukoku was made in 622 A.D. in the reign of Suiko, on the occasion of the death of Prince Shotoku,

PLATE No. 35

GRAND BANNER

IMPERIAL MUSEUM

PLATE No. 36

MANDARA OF TENJUKOKU

EMBROIDERED CURTAIN

CHUGUJI

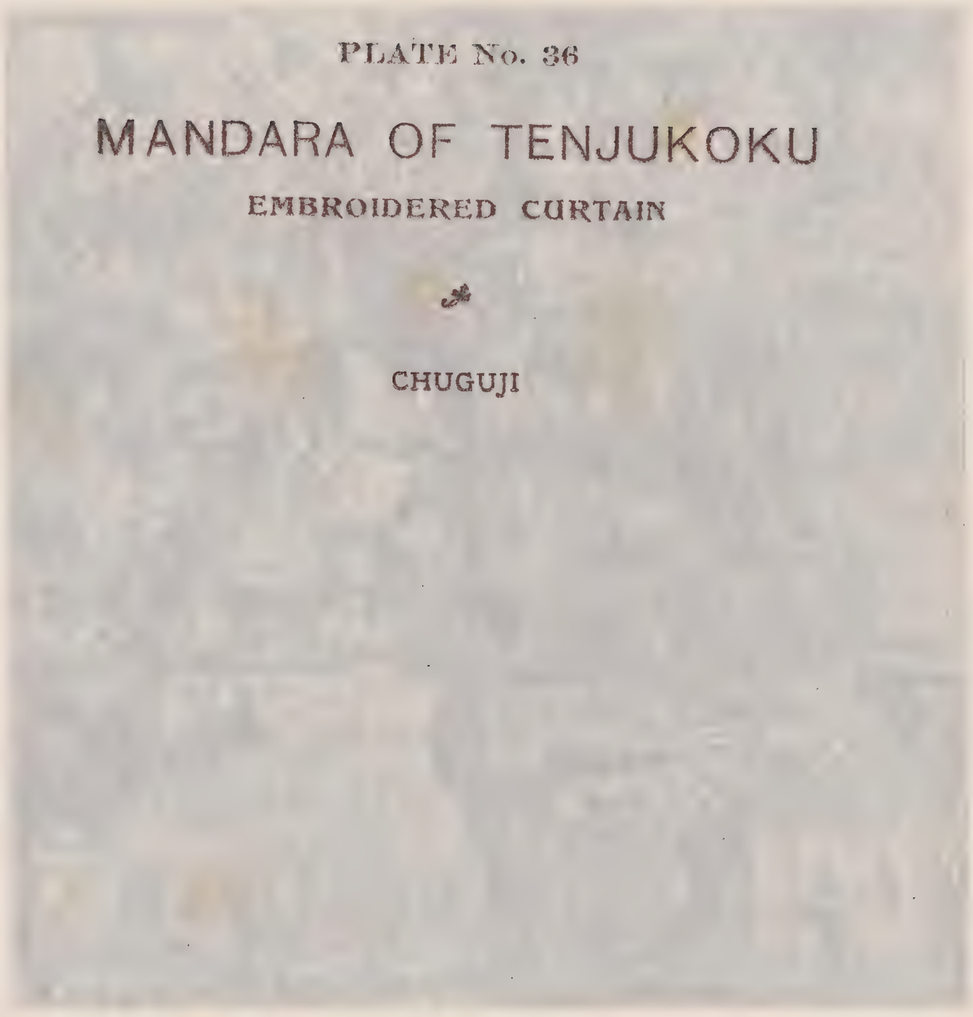


PLATE No. 38

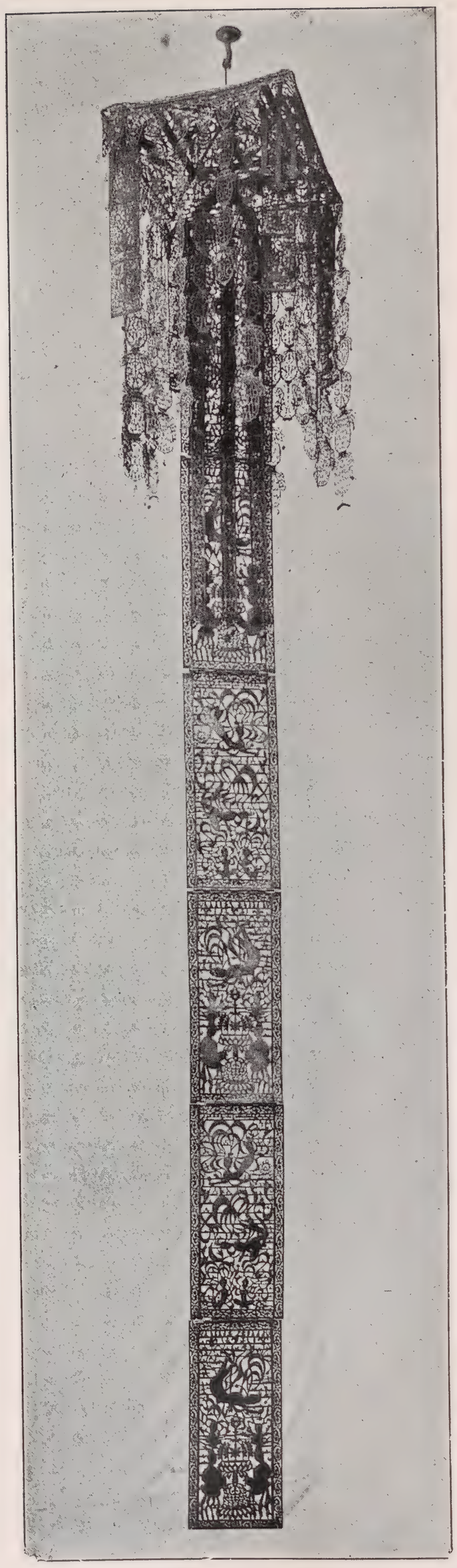
GRAND BANNER

IN THE MUSEUM (IMPERIAL MUSEUM)

PLATE No. 39

MANDARA OF TENJUKOKU

IN THE CHUGUJI CONVENT



and at the request, it is recorded, of his Princess who wished to see a picture of Paradise, where her husband had gone. The design was prepared by the three artists, and the embroidery was, according to the inscription executed by Court ladies. The curtain originally consisted of two parts, each measuring 16 feet in length. The ground is made of two tissues—purple gauze and yellow *aya*. Buddhas, men, goblins, palaces, flowers, and birds are represented in threads of many colours such as white, red, blue, yellow, green, orange and purple. We also notice about one hundred tortoises upon each of which are brittle characters which form an inscription telling the history of the work. The curtain has decayed little by little, and there now remain only fragments, which when pieced together, show the figures of Buddhas, men, palaces, tortoises, etc. The design is conceived entirely from the imagination and contains many decorative elements. In consequence, there are some strange parts in the composition, such as the seat of Buddha, which is formed of flowers and the clouds which embrace the seat.

CHAPTER III.

Period of the Reign of the Emperor Tenchi.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

The art that attained such great development during the reign of Suiko had to undergo a marked change in the age of Tenchi. Two principal causes, namely political reform at home and foreign intercourse, supplied the incentive. The reform effected in home politics was of a radical and epock-making character, for it was nothing less than the complete overhauling of the administrative organization, it being remodelled on the Chinese system, then of the Tang dynasty, in which the most conspicious feature was the centralization of power.

The reform embraced the executive arrangement, official ranks and titles, census-registration, taxation, the military system, revision of the civil service system with the special object of furnishing a better opening for talent, and so on. Especially important so far as artistic progress was concerned, was the abolition of the old hereditary system of artists and craftsmen under Imperial patronage, for with its abolition commissions could be given to artists of real ability instead of to those whose claim rested only on

family fame. This political and social reform was formally embodied in codes, the work of codification having extended over the reigns of four sovereigns, from Tenchi to Mommu (668–707 A.D.). The codes laid the basis of peace and prosperity that blessed the country till about the reign of Shomu.

The inauguration of the new regime was not effected amidst peace or by the united efforts of leading men; in point of fact it involved the downfall of the hereditary house of the "Grand Minister," that of Soga, which had held for generations the despotic power in the government and was opposed to any movement of reform and progress. The Soga, therefore, was an object of hatred to those who espoused the cause of the Court and the reform movement. The rivalry between the two opposing parties culminated in the assassination of Iruka, the last representative of the Soga family, by Prince Naka-no-Oe and Kamatari, the former crowned as Emperor Tenchi and the latter nominated as his grand minister. Kamatari, too, founded the great aristocratic family of Fujiwara.

The foreign relations were not less stimulating than the internal reform in furthering the development of art. In fact the two factors rose from one and the same source; in other words, the Chinese influence of the Tang dynasty. The priests Bin and Kuromaro who, with many others, assisted Prince Nakano-oe and Kamatari in introducing the new political regime, had visited China for religious and other investigations, while the Prince and Kamatari themselves had received instruction from Minaiuchi Seian who also passed years in China in the prosecution of study. The leaders of the reform movement having been thoroughly conversant with Chinese institutions and learning, it naturally followed that the new political and social systems inaugurated should have been deeply tinged with Chinese characteristics.

The reform also tended to bring the two neighbouring countries into closer relations, as shown in the frequent despatching of embassies to China, accompanied on each occasion by a large party of students and priests, going over to China either for the purpose of study or investigation. Even a regular treaty was concluded in the 3rd year of the reign of Tenchi (670) and an embassy came from China to exchange courtesies. On such occasions art and industrial objects from China were brought to Japan, and of course this also must have occurred whenever the students or priests returned home. Now at that time Buddhism was gaining ground in China and many were the Chinese priests who proceeded to India and brought back with them Buddhist books and images. These images bore more or less Hellenic influence, and they in turn had a modifying effect on the style of Chinese art, and then of Japanese. It is owing to this special

circumstance that the style of Japanese ancient art is so complicated.

Strictly speaking it was at the later period, that of Shomu, that the influence of the Tang dynasty became pronounced; in the age of Tenchi the Sui dynasty supplied models of inspiration and emulation. The reason was because the Tang dynasty was still on the threshold of its existence and had not yet emerged from the crudities and immaturity inseparable from that stage, while on the other hand the overthrown dynasty still continued to make its power felt so far as regards culture. Moreover, most of those who were the guiding stars of the reform studied either directly or indirectly in China during the Sui dynasty and were therefore prejudiced in its favour.

Another thing deserving notice was the fact that though the three kingdoms in Korea were subjugated and annexed by the Tang dynasty, and Japan lost, in consequence, her Korean protectorate, they still continued to look up to Japan as their suzerain and did not neglect to pay tribute, while no small number of Korean refugees came over to Japan, to be naturalized and distributed in various districts. The art and culture they brought with them must have leavened the intellectual life of our people and contributed to the development of national civilization.

The Emperors and Empresses who succeeded Tenchi, observing the example set by him, respected both Buddhism and Confucianism, the former as the moral guide of the mass and the latter as furnishing administrative principles, and the two attained great prosperity side by side. Among the distinguished Japanese priests of this period there were, Dosho, En-no-Gyoja, Gensho Sanzo of China, who had investigated religion in India and Chizo, also a Chinese priest who was naturalized in Japan and was a zealous evangelist of a new Buddhist creed. The activity of the Buddhist movement at this period was shown in various directions, in the erection of many monasteries, such as the Yamashina-ji (afterward removed to Nara and known under the new title of Kofuku-ji), Sufuku-ji, Daian-ji, Taima-ji, Yakushi-ji, and Kimen-ji; the creation of numerous Buddhist representations, either in embroideries or wood-carving; the preaching of texts in the Court and among the people in order to invoke a blessing for the welfare of the state; the presenting of treasures by the Court to the temples; encouraging the people to construct family tabernacles for daily worship and so on. All this activity of Buddhism imparted a powerful impulse to the development of art and industry, which burst forth in splendour at the period of Shomu.

Tenchi was a great scholar and patron of learning. When Crown Prince he with his future Prime Minister Kamatari studied the Confucian cult under a great

Chinese scholar of Japan, and with his accession to the Imperial throne he did his best to encourage learning. It was in his reign that the first regular school in Japan was established. His example was followed by the succeeding Emperors and Empresses. The Emperor Bumbu established a "university" on the Tang system; the Kojiki ("Ancient Record"), the first historical compilation in Japan was produced during the period of Gemmyo, and in the succeeding reign of Gensei appeared the more pretentious historical work, "Nippon Shoki," compiled by Prince Toneri according to the Chinese style and system. Poetry, both of Chinese and pure Japanese style, also flourished, and was assiduously cultivated by the sovereigns themselves, who vied with humbler scholars in composing poems. It was in this age that Kakinomoto Hitomaru, first master poet of Japan, made his appearance.

Briefly stated the age of Tenchi was memorable for the introduction of Chinese civilization, which, together with the spread of Buddhism, did much to promote the intellectual development of the people, by enlarging the range of their imagination, and ultimately by ushering in a new evolution in art.

2. FEATURES OF THE ARTS OF THE PERIOD.

After the advent of the reign of Tenchi, Japan began to hold intercourse directly with China, instead of through the intermediation of Korea, and the art productions which our priests or ambassadors brough back from that country were not few. Japanese artists and artisans were no longer slavish admirers and imitators of Chinese art; on the contrary they were now able to produce works that could bear comparison in excellence with the best Chinese prototypes.

As stated above the art of this period was based on the Chinese productions of the six dynasties preceding the Tang, but modified more or less by Japanese taste and genius. This is shown in the wall-painting of the Horyu Temple which very much resembles the Indian and Indo-Hellenic styles, and in feature and posture the human figures represented in the painting bear close resemblance to the style that prevailed in Central India from the time of King Asoka on. On the whole, both in painting and sculpture the style is more realistic than that which appeared either before or after this period. In decoration the most significant fact is supplied by the presence of Assyrian winged horses, pottery designs such as are seen in old Egyptian antiquities and also acanthus leaves. All this is evidently traceable to Chinese influence. China, it must be remembered, imported Buddhism from India in the reign of the Emperor Ming of

the later Hun dynasty, sent embassies to the west with the object of subjugating the Huns, and was ultimately brought in contact with Rome. During the period of the Chin dynasty many priests arrived in China from India, Turkistan and Tibet, while several Chinese priests frequently visited India, some of whom extended their journey even over to Persia. These occurrences doubtless imparted a new impulse to the art of China and hence to that of Japan, the two countries having been kept in close touch with each other.

3. PAINTING.

Owing to the enlargement of general knowledge and of range of imagination, as compared with the preceding period, a marked improvement was effected, especially in the case of pictorial art, and a new lustre was added to the art of the period. The most notable example in this connection is the mural painting of the Kondo in the Horyu Temple, which may be considered as vying in historic importance, as regards Asiatic art, with the frescoes of the celebrated Ajanta caves of India, to which indeed the Horyuji paintings are analogous in style.

In tracing the growth and development of Japanese art a short description of the main currents of the progress and change of Chinese pictorial art, with which it is indissolubly associated, may not be out of place. Now Chinese paintings were originally evolved from the native ideographic script. This indigenous painting had already reached during the Chin dynasty (A.D. 265–419) a high level, as instanced by the appearance of several master painters such as Chang-mo, Wei-chiao, Ku-Kaichih and Tsai-chi, all of whom painted Buddhistic subjects, birds, animals or abstract subjects. The caligraphic nature of painting was farther accentuated afterward by veteran caligraphers, such as Wang-Hsichih, Wang-Hsienchih and their followers, and the theory advocating the common origin and identity in spirit of writing and painting resulted in imparting peculiar features to Chinese pictorial art as distinguished from that of the West. The introduction of Buddhism into China and the bringing of that country and India into closer touch was an important fact in the history of Chinese art, as it resulted in adding a new style thereto. The celebrated early master Chang-Seng-yu, who flourished in the reign of the Emperor Wu, the founder of the Liang dynasty (A.D. 502–556), is especially noted as an exponent of the new style. So highly were his works regarded by the public that even the Buddhist iconoclasts who overthrew the dynasty spared the temples which had frescoes by Chang. It appears, however, that the Indian style was principally employed for

decorating Buddhist temples and did not appeal so powerfully to the general taste as to affect the native style.

Japanese painting had then two styles to stimulate and mould its development, the original Chinese line composition, which was introduced through Korea, and which later on developed as coloured painting in the reign of Suiko, and the Indian chiaroscuro style introduced in the reign of Tenchi and which is represented in the precious mural paintings of the Horyuji.

The reign of Tenchi is memorable for various official reorganizations intended to patronize and encourage arts and crafts. It was at that time that the special art section was first established in the Court and four painters and sixty artisans were appointed. This official encouragement stimulated the development of art, pure and applied, that of the latter being especially noteworthy. The splendour of the art treasures kept at the Shoso-in Imperial villa bears eloquent witness to this point. Many are the names of artists and artisans who flourished about this period and whose names are preserved in the authentic anuals, but unfortunately nothing remains of their productions.

Remains :—

Portrait of Prince Shotoku (*Plate No. 37*)—Imperial Household.

The picture which measures 3 feet 3 inches in length and 1 foot 7 inches in breadth, was kept in theHoryu Temple and is a celebrated work. Executed in a single colour on paper, it represents Prince Shotoku with Prince Yamashiro-no-oe on his left side and Prince Eguri on his right. The portraits according to the tradition of the temple, were designed from life by a Prince of Kudara, Asa, who came to Japan. But the tradition is very doubtful. The costume is a ceremonial one of old Japan and belongs to the period from Kotoku to Jito.

Fresco in the Kondo, at Horyuji (*Plate No. 38*).

The Kondo is a wooden structure of 54 feet by 42 feet. In the interior, on the four walls is represented the Buddhist paradise ; that is to say, the paradise of Amida, the temple of Hosho Butsu, the paradise of Yakushi, the kingdom of Shaka, and the effigies of Bosatsu and of Rakan. Opinions are divided as to the date of the work, but the most reliable one holds that it was executed during the era of Wado (A.D. 708–715).

It seems that all the surface of the walls was first covered with white powder, upon which a design was made in lines. Then it was coloured with *sumi*,

PLATE No. 37.

PORTRAIT OF PRINCE SHOTOKU

of

IMPERIAL HOUSEHOLD

PLATE No. 32.

PORTRAIT OF PRINCE SHOTOKU

PLATE No. 38

PARADISE OF AMIDA

One of Fresco in the Kondo,
HORYUJI

PLATE XX.

PARADISE OF AMIDA

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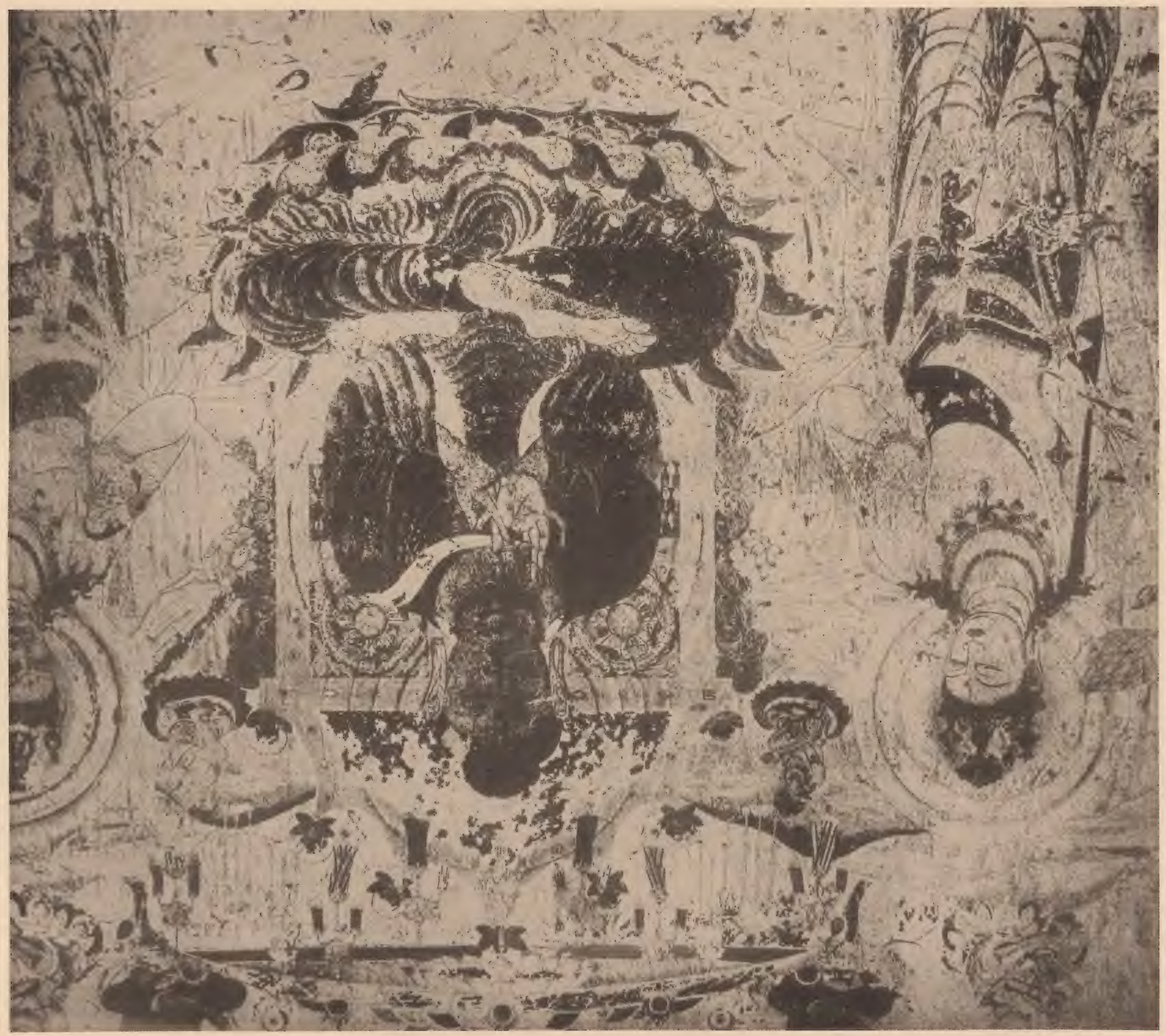


vermilion, rouge, ochre, cobalt and verdigris. Some secondary colours are also used, producing good effect upon the general tone of and the artists seem to have employed both brush and pencil.

The expression of Buddha and of Bosatsu is Indian and recalls that of the portraits at Ajanta. The posture is dignified; and the hands and fingers are drawn in a realistic manner.

In short, all details tend to prove that this mural picture was inspired by the works of middle India as modified by the Chinese conception. Painted by our artists on the walls of the Kondo, it constitutes a masterpiece. In fact, it testifies to the existence of intercourse between the East and the West 1200 or 1300 years ago, and shows the progress of the arts in those days.

4. SCULPTURE.

Buddhist statues that were produced at this period were generally modelled on Chinese style. It is true that in the early part of this period the style was principally Korean, and when Chinese models were taken they were those of the Sui or some earlier dynasty. From the reign of Tenchi the new style of the early Tang dynasty was a model to Japanese artists, and modified by the grace of native taste did much to further techinical excellence. The three statues of Bheshajya-guru kept in the Yakushi Temple in Yamato, the Abalôkipêśvara of the Toin hall and the three statues of Bheshajya-guru in the lecture hall, both in the compound of the same temple, are all bronze images measuring about ten feet high. The noble features which all these statues present evoke the admiration of all artists.

All the great Buddhist statues that were produced about this period were cast, and the development which the art of casting attained was really marvellous. Judging from the remains that are extant, at the time of Suiko the models appear to have been made with earth, but in the reign of Tenchi the materials used were wood or wax. The process was evidently not much different from that in vogue to-day. In coating with gold foil too, quicksilver under-coating seems to have been used.

Though many famous sculptured works of this period are happily preserved, only, a very little is known about their authors. The statues at the Yakushi Temple, for example, are by unknown artists. The only sculptors (plastic artists) whose names are handed down are Yamaguchi-no-ataye Oguchi who carved one thousand Buddhist

images (now untraceable) by command of the Emperor Kotoku, and next the makers of the aureolas of the Four Deva Kings in the Kondo, Horyu Temple.

Remains :—

Statues of Deva Kings—Horyuji

The statues represent Dhritarâchtra. Virûdhaka (*Plate. No. 39*), Virûpakcha and Vais'ramana. They are of wood and each measure 4 feet and 4 inches in height. The images are in arms and each stand upon the back of a demon. The work belongs to the style which prevailed in the period of Suiko. The statues are lacking in movement and face, but the stroke of the chisel is vigorous and the costume is treated in a delicate manner. It is worthy of note that the new style of China is more or less introduced and that some progress has been achieved in the art.

Three Amidas (*Plate No. 40*)—Horyuji Temple.

The three personages, cast in brass, sit on the three lotus flowers arising from a pond. Behind them stands a screen upon which images of Bosatsu are represented and six little Buddhas shown here and there. The principal figure measures one foot in height, and the other two nine inches.

The composition is ingenious, and the workmanship extremely delicate. The elegance of the Japanese style is shown in the figures. The Bosatsu on the screen bear close resemblance to the character of the design of the fresco in the Kondo.

Arya-Abalôkipêśvara (*Plate No. 41*)—Yakushiji.

The statue is of bronze, and measures 7 feet in height. The posture is majestic and stern.

It is recorded in the annals of the temple that the statue was sent by Kudara in the reign of Gensho, but it does not bear any Korean character. The visage is Japanese; and the lotus flower which serves as the stand is also not in the pure Chinese style. It is quite probable, therefore, that this statue had been exequted in Japan before the three Bheshajya-guru of the temple were cast.

Bheshajya-guru and his two acolytes, Nikko and Gekko Butsu (*Plate No. 42*)—Yakushiji.

Cast in bronze. The central divinity with the pedestal measures 14 feet; the acolytes, with the lotus flower from which they emerge, 13 feet.

The statues are the chefs-d'oeuvre of the period, and we may consider them as models showing the great progress of Oriental statuary.

PLATE No. 39

ZOCHOTEN

(VIRÛDHAKA)

Wooden Statue

HORYUJI

PLATE No. 40

THREE AMIDAS

Cast Brass Statues.

HORYUJI

PLATE No. 40

THREE AMIDAS

Can Hien Temple

Nara

PLATE No. 41

SHO-KWANNON

(ARYA AVALÔKITÊŚVARA)

YAKUSHIJI

PLATE No. 42

YAKUSHI

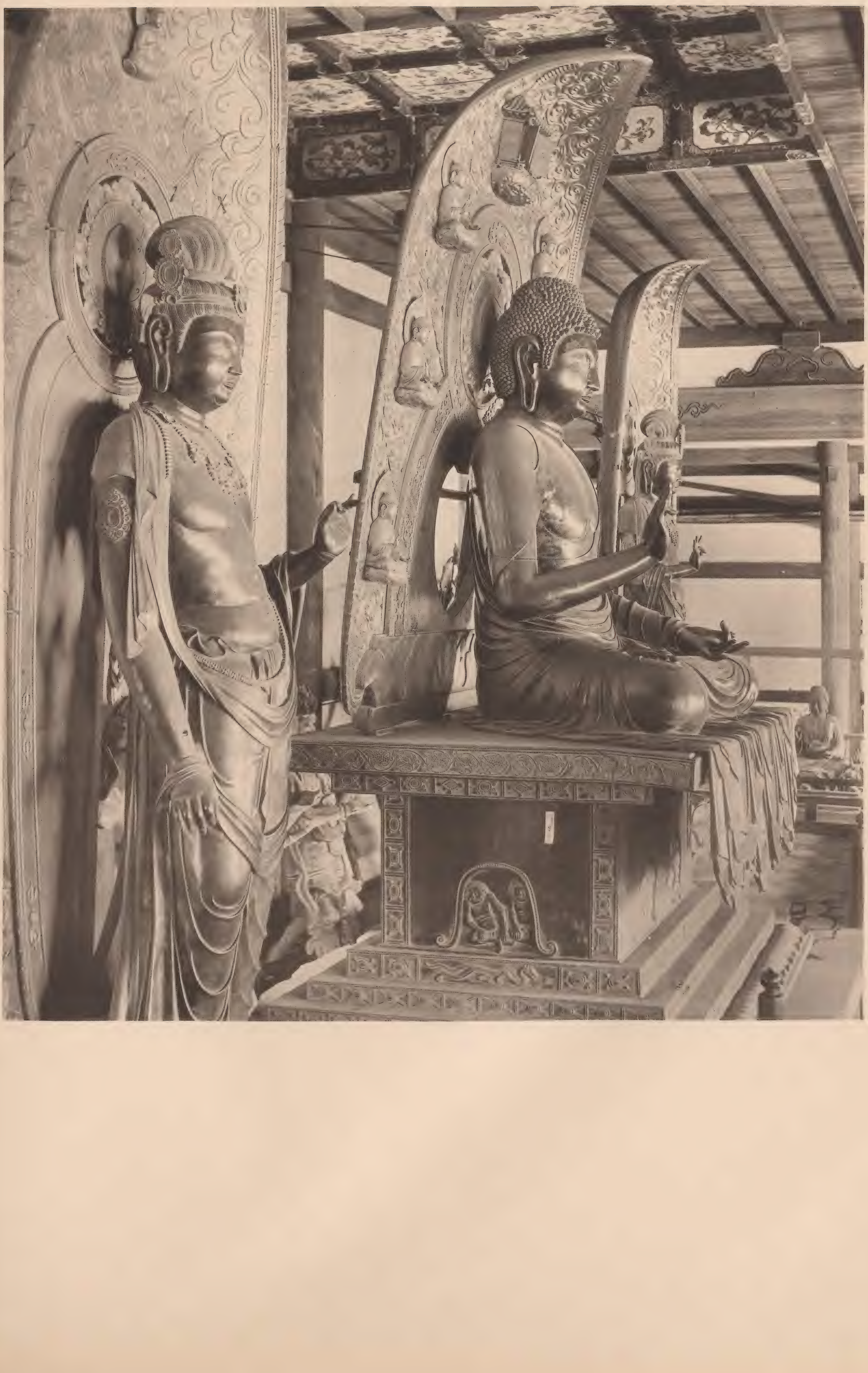
(BHESHAJYA-GURU)

AND HIS TWO ACOLYTES

Bronze Statues

of

YAKUSHIJI



In 680, of the reign of the Emperor Temmu a vow was made to cast the statues for the recovery of the Empress from the sickness. It was not till the 11th year of the reign of the Empress who ascended the throne on the death of the Emperor that the statues were completed. Some seventeen years were, therefore, spent in making them.

The style of the three Bheshajya-guru is absolutely that of the Tang era of China. The character is in general noble. The hands, feet, garments, and all details are treated in a realistic manner. The ornaments are not very elaborate, but their arrangement is excellent.

According to modern connoisseurs, the statues are in the Indo-Greco style. The nose which joins the forehead in a straight line belongs to the Grecian type. They must have been executed after the model of some Buddhist statues of the days of King Asoka.

The work, however, bears the stamp of Japanese elegance, traces of the Indo-Greco style being not very conspicuous.

5. APPLIED ARTS.

The reign of Tenchi is made illustratious by the rise of applied art, owing to the introduction of Chinese ceremonial customs and also to the activity in the erection of Buddhist temples. The Taiho code compiled in the reign of Mommu mentions the appointment of painters, weavers, smiths, casters, potters, and laquerers all under Imperial patronage. The warm protection extended by the Court must have enabled them to pursue their work with contentment and at leisure, and this of course was conducive to the better development of their art. It may be added that decorative designs were mostly Chinese in style, modified more or less by that of Western Asia and even of Greece.

Metal Work.

Copper, iron and precious metals used in Japan from earliest times apparently came in great part from Korea and China. The first authentic record of metal extraction in Japan was in the reign of Temmu, when silver was produced in Tsushima in the 3rd year. Then in the 5th year of the reign of the Empress Jito silver was forwarded as a present to the Court from the province of Iyo; from Tsushima came gold in the reign of Mommu, and then from Musashi copper was presented. This fact may be taken as an indication that the metallic arts were flourishing.

Remains :—

JUG WITH THE DRAGON HEAD (*Plate No. 43*)—Imperial Household.

The vessel, which was formerly kept in the Horyu Temple, measures one foot and eight inches in height. It is entirely made of copper alloy. The head and handle are in the form of a dragon, and its jaw supplies the mouth. The figure of a horse with wings is represented in the body. The horse seems to be modelled on the design of western Asia. The dragon head and the horse are gilded. On the whole the form is harmonious and the execution excellent.

It is recorded in the annals of the Horyuji that this piece belonged to Prince Shotoku, but the design and workmanship recall the period of the Emperor Tenchi.

WEAVING.

In weaving exquisite figured fabrics began to be produced in the age of Kotoku, which were what the Chinese called "*Shén* brocades." There were 110 families of weavers who wove brocades and satins in the reign of Mommu, when weavers' posts were created in the Court; coming to the time of Gemmyo weavers were despatched to twenty one provinces to teach the art of brocade weaving. Among the fragments of fabrics preserved in the Horyuji, Todaiji and Shoso-in are found many that are exquisite both in design and colour combinations. They are judged to have been produced about this period.

Remains :—

FRAGMENT OF BROCADE DECORATED WITH BIRDS AND ANIMALS (*Plates Nos. 44 & 45*)—Imperial Household.

These fragments of brocade were kept in the Horyu Temple. The one (*Plate No. 44*) has figures of elephants and of demon masks; and the other (*Plate No. 45*) is decorated with figures of birds and demon masks. The ground is in strong pink, the figures being illustrated in threads of white, light yellow, yellow, red, blue, and green. The fablication is evidently Japanese, though the figures seen to have been taken from foreign models.

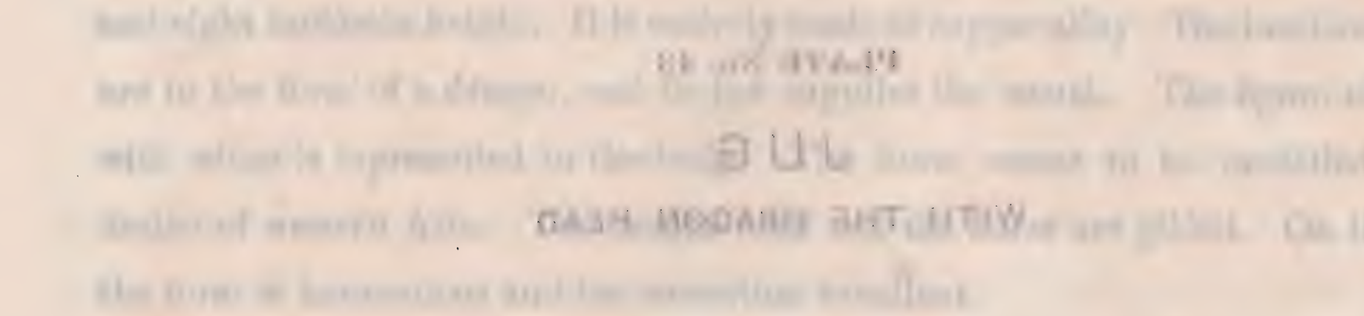
Many other exquisite fabrics are also preserved in the Horyuji, as, for instance, a Japanese production made in imitation of Chinese brocade with a pattern showing a warrior in old Arabian fashion mounted on a winged horse and shooting a lion; also pieces of brocade with various woven figures of flowers and birds.

PLATE No. 43

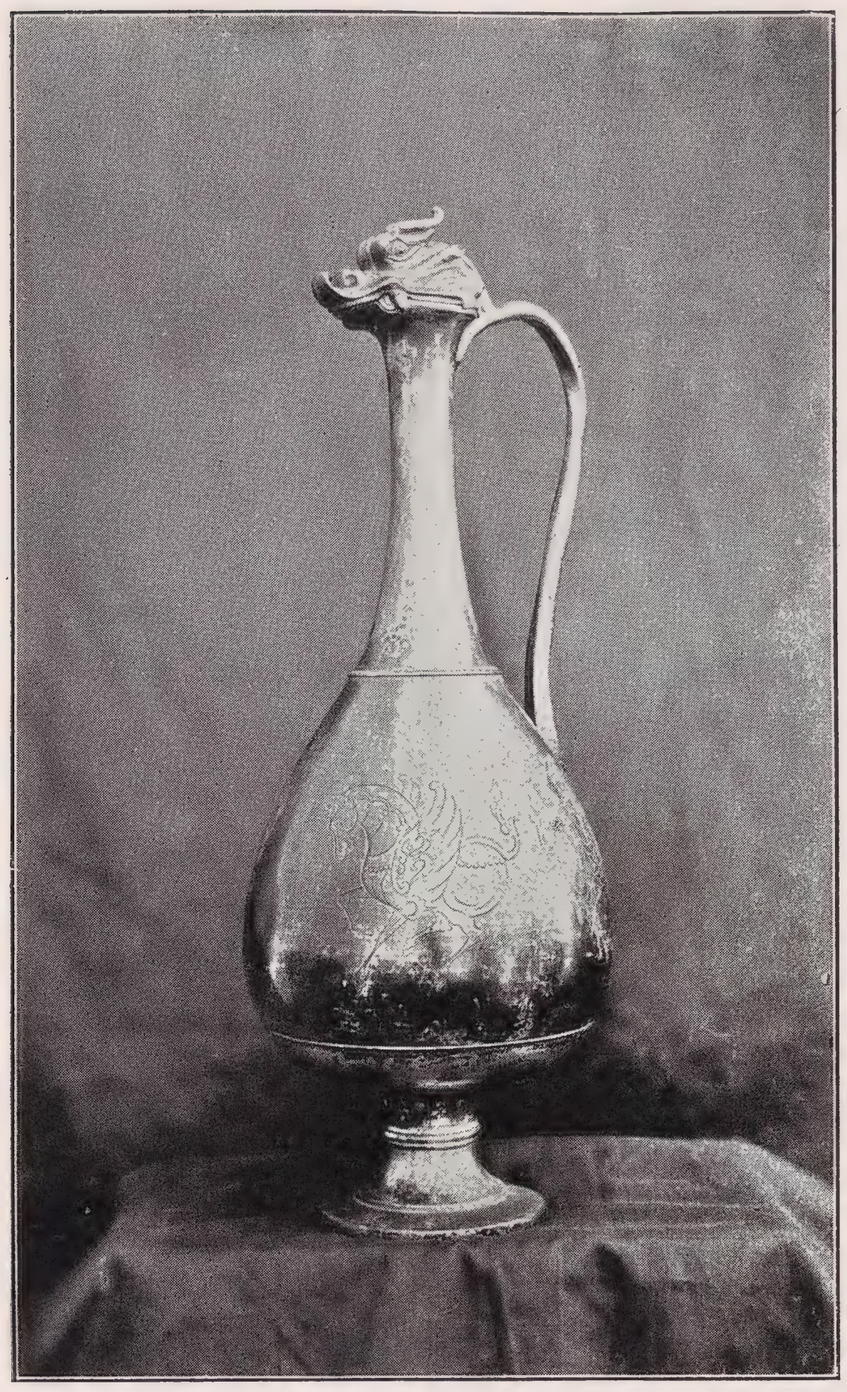
JUG
WITH THE DRAGON HEAD

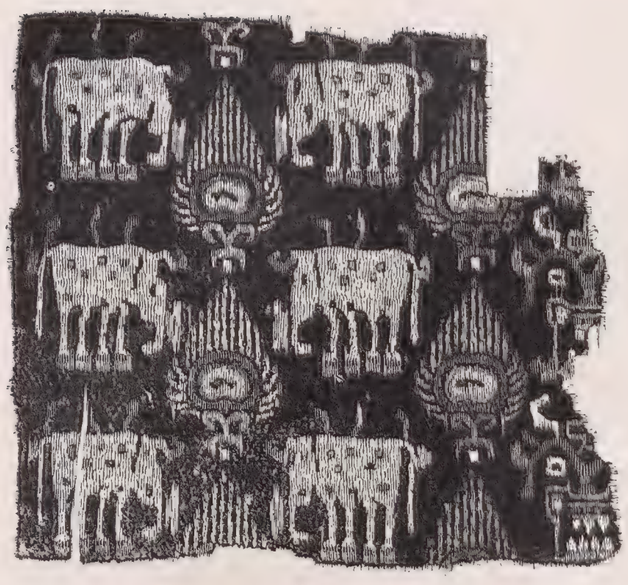
PLATES Nos. 44 & 45

FRAGMENTS OF BROCADE DECORATED WITH BIRDS AND ANIMALS



FRAGMENTS OF BROCADE DECORATED WITH BIRDS AND ANIMALS





CHAPTER IV.

Period of the Reign of the Emperor Shomu.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

The centralization policy adopted in the reign of Kotoku in the seventh century A.D., was followed by the steady progress of the country in civilization, which eventually reached the culminating point in the reign of Shomu who succeeded to the Imperial heritage blessed with peace and prosperity. The civilizing influence that China continued to exert contributed still more toward accomplishing the same result.

The time of Shomu corresponded with the reign of Emperor Hsüan of the Tang dynasty in China (713–756), when her civilization reached high water mark, and when not only the whole of China but the adjoining regions were brought under that powerful rule and even the whole continent of Asia looked up to her as their suzerain mistress.

Chang-an, the capital of Tang, was the very centre of civilization and culture under the sun, and it was thither that our Envoys, priests and students went. As in the preceding period Buddhism also played an equally important part in giving a vitalizing influence to the progress and refinement of the country. The Emperor Shomu, who was an ardent believer in Buddhism, even tried to conduct the administration according to Buddhist principles instead of the vigorous system of the law. He also ordered a Kokubun-ji (provincial temple) to be established in each province, distributed Buddhist texts to the Shinto shrines of Hachiman and ordered three-storied pagodas to be built in their premises, in order to bring the two into harmony, and further caused a bronze statue of Buddha measuring 53½ feet high to be erected in the Todaiji.

The Empress Koken was an even more zealous devotee of the religion than her predecessor Shomu, and though the almost fanatical belief of these two sovereigns led to no small evils in the political as well as in the moral sphere it must be admitted at the same time that it was to their encouragement of Buddhism, that the country owes the development of architecture, sculpture, painting and other arts either pure or applied. Morally, aesthetically and as a factor of material civilization the part which Buddhism played was of far-reaching description.

As may naturally be supposed no small number of pious and virtuous priests appeared in Japan about this period and did much towards bringing about this happy

state of things. Of these the most celebrated were Gyoki, Genbo, Doji, Konjin, Roben and Bodhisenna, the last, a native of South India, who was naturalized and widely known under the name of Brahman Sōjō.

Literature also made a striking advance. When political and social institutions had been remodelled on the system of the Tang dynasty, and the encouragement was given to revere Confucianism and study Chinese classics, it was natural that the mind of young ambitious men should have turned towards this particular culture. Several noted scholars of Chinese appeared, and among them mention must be made of Kibi-no-Mabi who visited China first as a student and then as envoy, and commanded respect for his eminent scholarship even in the home-land of learning. Nor did Japanese classics flourish less; in fact it was about this period that many poets of the highest order such as Kakinomoto-no-Hitomuru, Yamabe-no-Akahito, Ōtomo-no-Tabito appeared. The immortal collection of poems called "Mannyôshu," the oldest anthology in Japan, is indeed the production of this age.

In short this was an age when India was looked upon as a heavenly kingdom, and China as the centre of civilization, and politics and religion, art and literature, music and sports, dress and customs, and all other things were fashioned after those of the latter country.

Nara, the Imperial seat of that time, presented an appearance very much resembling the great Chinese capital. And how bright and resplendent Nara looked may be surmised from the poem composed by a poet of the day, and which praises the city in this way, as literally translated, "Bright and gay, Nara, the capital, is now at its best like the cherry in full bloom!"

This profuse gayety, however, did not last long. It was soon followed by enervation and the ultimate decay of the Nara period.

2. FEATURES OF THE ART OF THE PERIOD.

The refining influence of China in the Tang dynasty and of the general diffusion of Buddhism as reflected in the art of the period may be seen in the relics that are preserved to this day after the lapse of more than twelve hundred years, and kept in the Todaiji, Kofukuji, Shin-Yakushiji, Seidaiji, and other temples, and especially from the statues of Buddha and elaborate ornaments therein contained. The vestries of the Shoso-in and the Todaiji are veritable museums of art and art objects that shone forth during this long period, and a look at them is enough to impress the beholder with their

FIGURES ADOPTED ON THE RELICS KEPT IN THE VESTRIES OF SHOSOIN AND TODAIJI

PLATE No. 46

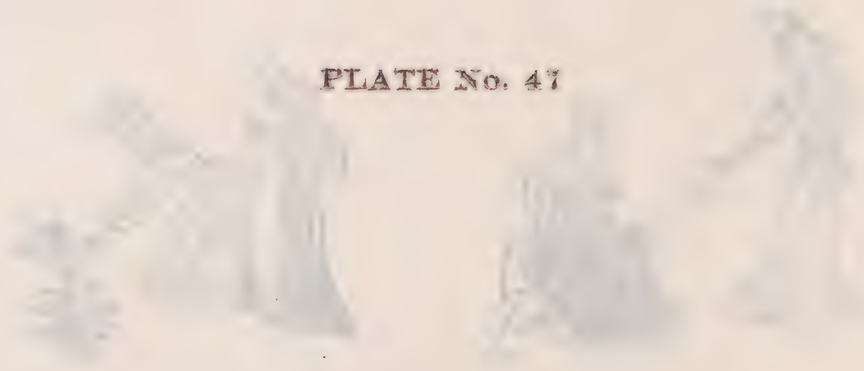


PLATE No. 47

PLATE No. 48

PLATE No. 50

PLATE No. 49

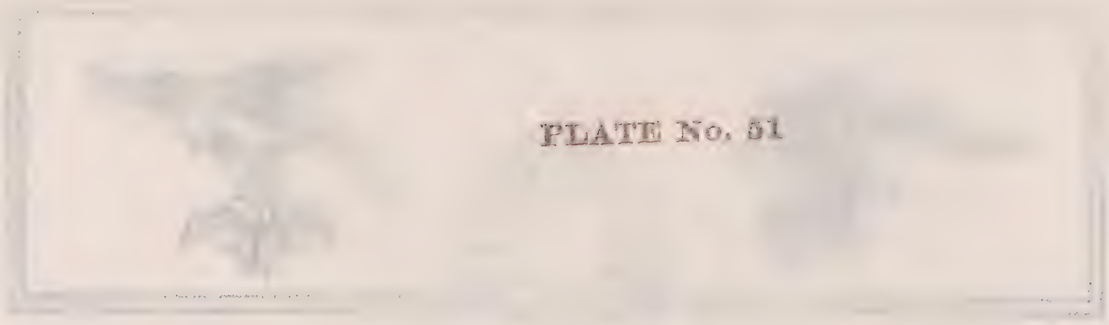


PLATE No. 51

FIGURES ADOPTED ON THE RELICS KEPT IN THE VESTRIES OF SHOSOIN AND TODAIJI

were of Shingo. Of these the most celebrated were Gyoki, Gankō, Dōji, Kenjō, Bukwo and Bukkwang. He had, a native of North India, who was naturalized and ruled having under the name of Bodhisena[508].

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In short this was an age when Japan was looked upon as a heavenly kingdom, and China as the source of civilization, and politics and religion, art and literature, music and sports, dress and customs, and all other things were fashioned after those of the latter country.

Nara, the Imperial city of that time, presented an appearance very much resembling the great Chinese capital. And how bright and resplendent Nara looked may be surmised from the poem composed by a [illegible] day, and which praises the city in this way, as literally translated, "Bright and gay, Nara, the capital is now as its best like the flowery in full bloom!"

This peculiar poetry, however, did not last long. It was soon followed by conservation and the ultimate decay of the Nara period.

3. FEATURES OF THE ART OF THE PERIOD.

The refining influence of China in the Tang dynasty and of the general diffusion of Buddhism as reflected in the art of this period may be seen in the other fine arts preserved to the day over the form of more than twelve hundred years, such as Tōshōdaiji, Kofukuji, Shōsō-in-Gokuraku-ji, Horyuji, and other temples, and especially from the pieces of Bugaku and elaborate costumes thereto contained. The vessels of the Shosoin and the Temple are veritable museums of art and art objects that alone fully occupy this long period, and a look at them is enough to impress the beholder with their

precious quality as remains of the ancient civilization not only of Japan but of the whole Orient.

Judging from these objects, it seems that the art of this era was more continental in style and method than Japanese. Yet nothing vulgar, outlandish, nor unnatural is noticed. On the contrary the realistic skill and idealistic grace are well harmonized, producing an effect that is at once lofty and elegant. Even in lesser things this pleasing effect is shown, especially in their shapes and colouring. It is also to be noticed that the knowledge as to selection of subject matter was marvellously comprehensive, as it covered almost every thing both natural and artificial.

Thus the figure of a Chinese hermit (*Plate No. 46*), Indian divinities, Western manners (*Plate No. 47*), such fabulous beings as a Chinese dragon or phoenix or Indian sacred bird (*No. 48*); a divine horse, lion, (*No. 49*) elephant and a camel of Western Asia; then reindeer, peacock and a parrot (*No. 51*); also, in regard to plants, such foreign species as the date-palm, pine-apple and acanthus were requisitioned either as objects of reference or for decorative purposes.

A century hence, intercourse with foreign countries temporarily ceased, and for four hundred years afterward till the early period of Kamakura designs evolved or knowledge attained in painting or sculpture were based on the models gathered or originated in this age.

3. PAINTING.

Some two and a half centuries had now passed since the first introduction of continental painting, and the skill which was acquired by the long training and inspired by new alien styles and models, especially those of the Tang dynasty, must have carried pictorial art to a high level in the reign of Shomu. It is a lasting cause of regret, however, that only a few pictures of this period remain, being especially scanty as compared with the architectural and sculptured relics of the same age. These scanty remains are the folding screen with figures of women under the trees (preserved in the Shoso-in), the image of S'rîdêva (in the Yakushi-ji), and the Buddhist figures on the back of the wooden door of a Tabernacle (in the Tokyo Fine Art School). It is of course impossible to derive any accurate knowledge as to the state of pictorial art in the period from these examples. The Treasure Lists of the Horyuji, Saidaiji and other temples attest the existence in those days of a large number of pictures, now irreparably lost. Thus the Donation Record of the Todaiji mentions fifteen folding screens with

pictures; the Treasure List of the Horyuji contains the standing figure of Buddha, figures of Buddha and ten disciples, and another standing Buddha presented in 732 by the Emperor Shomu. The Saidaiji's catalogue mentions over ten Buddhistic pictures some as long as 16 ft. by 10 ft., while in the catalogue of the Taian-ji ninety-four Buddhistic figures drawn by the same Emperor in 740 are mentioned. Now a part of those pictures may have been produced in the preceding periods, but the greater part must have been drawn during this period.

To attempt a necessarily imperfect deduction from the scanty materials now available as to styles and technical execution, it seems that the advanced art of the Tang dynasty supplied models of inspiration and emulation, and in consequence the stroke of the brush must have acquired greater power of expression, making it possible to depict either graceful or bold effects.

A marked improvement was now obtained in the use of colours, which greatly increased in number. In an old document kept at the Shoso-in, as many as seventeen different kinds are mentioned. On the whole the colouring of this age was the brightest and richest in tone paintings.

The painters of this age may be divided into two classes by their profession, that is, the one engaged in making religious portraits and the other in decorative painting. Though it is definitely known, it is probable that there was another class who were occupied with landscapes and bird-and-animal painting as well as ornamental work. Buddhist priests themselves seem to have supplied the majority of painters of the first class, for the minute knowledge of religious lore displayed in the paintings is more than can be expected from laymen. The decoration of buildings, sculptured objects and furniture fell to the province of decorative painting constituting the second class. These painters combined in themselves designing and colouring, and they were evidently subdivided into several groups, each pursuing a special line different from the other, owing to the increasing number of temples to be built and ornaments and implements of Chinese style to be made. From an old document kept in the Todai temple it is possible to get some idea as to the subdivision of decorative painters. The document in question mentions how the ceiling boards of the Daibutsu temple were decorated by the decorators on duty in the Painting Office of the Court. In that particular work mention is made of the "White earth men, wooden pencil men, border men and colouring men." The first evidently undertook preparing the ground to receive decoration, the second drew rough preliminary figures with some kind of charred wooden pencils, the

PLATE No. 52

LADY STANDING UNDER TREE

FOLDING SCREEN

THE IMPERIAL SHOSO-IN
COLLECTION

PLATE No. 53

IMAGE OF KICHIJO-TENNYO

(ŚRÎDÊVA)

YAKUSHIJI

third marked the borders for different colours to be laid on, the last applied the colours. These decorative painters had rank and fiefs granted them by the court, and so, free from the worry of getting a livelihood, could devote themselves to their art with undivided attention and produce works of marvellous elegance and elaboration seldom surpassed in later ages. The treasures kept in the vestry of the Shoso-in and elsewhere bear witness to this remark.

Decorative painters of this period seem to have occupied higher rank than Buddhist painters or landscape and other painters, and the word "painter" seems to have been regarded as synomymous with decorative artists in this remote period.

The age produced many artists of undisputed merit, but with the exception of a few nothing is known as to the class to which they belonged or their work. An old document mentions the names of over thirty painters who were employed in decorating the Todaiji.

Remains:—

A Folding Screen with a Picture of Lady Standing under Tree. (*Plate No. 52.*)—The Imperial Shoso-in Collection.

The picture is painted on a sextuple folding screen and represents six ladies standing under tree. The hair and dresses were originally decorated with feathers (hence also called "Feathered Picture of standing Women" as mentioned on the old list of the Collection); but, except some shreds clinging on the dresses, the feathers have all fallen off. The faces, heads and dresses are coloured, though in the latter two parts, the colours are worn off showing the outline tracing underneath; the trees and rockery are depicted in black. The whole picture testifies to the special care paid in the delineation, lines being used to represent both forms and shadows.

The faces and hands and fingers are of the characteristic plump and tender type, while the trees and rocks are entirely in the Chinese style.

Image of S'rîdêva. (*Plate No. 53.*)—Yakushiji.

The image is a picture 1.8 feet long painted on cloth, which was discovered some years ago from the Hachiman Shrine in the grounds of the Yakushi Temple. The picture is undoubtedly a production of the reign of Shomu, and, though injured in some parts about the hand and skirts, it is an excellent piece with a graceful figure and brilliant colouring. The facial expression is of the purely Japanese type like that of the preceding specimen. As a matter of fact, the gorgeous style of dress is in accordance with the Buddhistic order, but the deed

purple and the light green of the robes indicate some resemblance to the style of dress of the princesses of the blood of that age, which naturally leads to the supposition that the image was drawn after the likeness of a princess.

Image of Sarasvati on Interior Panel of Tabernacle. (*Plate No. 54*).— Collection of Tokyo Art Academy.

The picture is said to have at first belonged to the Joruri Temple of Yamashiro, and the tabernacle, of which the panel with the picture constituted a part, contained a wooden image of Srîdêva. Besides the picture, the tabernacle has the images of Brahma, Indra and Deva Kings on its door panels, each measuring about 3½ feet and painted in rich polychrome on ground entirely coated with *gofun*, a kind of chalk. The execution is somewhat rigid at the expense of grace and vigour, yet it displays uncommon skill of a facile brush, the decorative patterns being especially remarkable for their exquisite design and colouring. The picture may belong to the latter years of the period, or possibly to the succeeding reign of the Emperor Kwammu, but the style is unmistakably that of the Shomu era, for the gorgeousness of the ornament betokens the predominant Chinese influence. Though the date of its production may be in the next reign, the image is no doubt a copy from an original of this era.

Of the other pictures of this period that are extant to this day those that deserve mention are the figure of Buddhisattba drawn with Indian ink on cloth, the Kalaviñgka and birds, animals and flowers painted on the lotus-shaped vessel used in Buddhist services, Mongolian hunters, Mongolian musicians, and water-fowls all on a leather pouch for a Biwa; "three women playing music" drawn on the leather pouch of a Chinese instrument. All these are kept in the vestry of the Shoso-in. Decorative paintings are too numerous to be mentioned.

4. SCULPTURE.

The wide prevalence of Buddhism in the Imperial Court and among the higher classes was followed by the construction of innumerable Buddhist statues, cast or sculptured, many of which are still to be seen to-day. Of these the most conspicuous is the monster bronze image of Rosana (Daibutsu) which owes its existence to the pious wish of the Emperor Shomu.

In 732 A.D. the Emperor issued a decree ordering the construction of this image and enjoining both high and low to contribute their share to the fund necessary for

PLATE No. 54

BENZAITEN
(SARASVATI)

Collection of
THE TOKYO ART ACADEMY

PLATE No. 64

BENZAITEN
(SARASVATI)

realizing his fervent desire. After several plans and designs, the rough work was erected at Nara after three years' labour and eight different attempts; four years more were then spent in metal-plating, and at last in 752 the whole work was completed and the unveiling ceremony was performed.

This is by far the largest statue ever produced in Japan. The body measures 53 ft. 5 in., the face 16 ft. the eye 3 ft. 9 in. and the halo 114 ft. It is recorded that the casting of this collosal statue required of bronze 739,560 lbs., of tin 12,618 lbs., of gold 10,446 *ryo*, and of mercury 58,620 *ryo*.

All the temples of note both at the capital and in the provinces vied with each other to provide themselves with statues of Buddha, so that even to-day after the lapse of more than 1,200 years, hundreds of such images are still to be seen.

The sculptured figures of this period display admirable harmony of realism and idealism, good proportion between trunk and limbs and well set drapery, producing on the whole an imposing and dignified effect. Special pains were taken with the expression of the features and all the images of Heavenly Kings reveal an undercurrent of benevolence under apparently stern looks. On the other hand all the images of Buddha are expressive of gentleness and benevolence, with a calm dignity well becoming the great originator of the religion. The great image of Buddha bears convincing witness as to the remarkable technical perfection attained in wood carving and casting.

Clay and dry lacquer modelling may be regarded as an art characteristic of this period, for though clay images were known before, as witness the images of Buddha in the pagoda of Horyuji, all of which are clay figures, the art made a distinct advance during the period of Shomu.

In general the clay image started with a wooden frame, which was then wrapped with straw and plastered over with a mixture of clay and husks. Next it received a goodly coating of fine clay to give exact shape to the image, and finally was sprinkled with mica or the like, and painted with special pigments. Hands and some special ornamental appendages were separately made and fastened on to the body. The clay-image art was carried to a high level of perfection about the middle of the eighth century, and some masterpieces of this kind are found in the Todaiji.

In the manufacture of the lacquered statue, there were different methods. In the one a wooden or clay model was first made as for casting, and then a thick coating of clay was applied and the whole, when dried, was cut asunder to obtain the convex cast. The hollow surface was coated with mica, and lacquer juice, first of finer consist-

ency and next of coaser quality, was gradually poured into it. A layer of cloth was fastened upon this and powdered leaves and bark of the *shikimi* tree, the Chinese anice, fine clay and powdered earthernware, were applied ; cloth was again fastened on and the surface finally lacquered. The outer work thus elaborately prepared was set upon the wooden model, and the upper and lower limbs separately made were fastened on to the trunk. The joint was then coated over with the same juice and the process was completed. The image of Brahma in the Sangatsudo building of the Todaiji is an example of this kind of clay image. The second method was far simpler. A wooden model was coated over with some suitable plaster, then cloth was laid upon it and the juice was applied. The image constructed by this method is heavier and less elaborate in finish, as shown in the Deva Kings' pedestal in the shape of a devil, also found in the Sangatsudo.

Of the sculptors who flourished in this age the names of only seven or eight are handed down, and of these Kuninaka-no-muraji Kimimaro, Takaichi Makuni, Takaichi Mamaro, and Kakinomoto-no-Otama are especially noted as statuaries of the "Daibutsu." When the Imperial Order was issued for the construction of the colossal image before described, all hesitated to undertake the work. At last Kimimaro was induced to accept the commission and ultimately carried it to success after years of devotion. He was a descendant of a naturalized Korean sculptor. Three others assisted him, in the work of casting and so forth. About this period there were also two brothers, Kei-Monye and Kei-Shukun, to both of whom are attributed the famous statues at the Horyuji and To-no-mine. Tradition hands down a curious legend about the brothers when they were at work carving an image of eleven-faced Kwannon now at the Hase Temple, in 724 A.D. They were in a dense forest seeking suitable wood, and a woodman who happened to pass by was startled to notice Kei-Monye looking like the six-handed Jizo Bosatsu and Kei-Shukun like the six-handed Fukûken Bosatsu, and all the six hands wielding chisels. The great Buddhist priest Gyoki also seems to have been master of this art, and there are many works ascribed to his workmanship. The name Yamatomaro (with five unknown artists) is preserved on the back of the masks kept in the vestries of Todaiji and Shoso-in. The priest Kanki and the Shogun Mampuku are also known as Buddhist statuaries of this period, as also Gumporiki and Shitaku, whose works are preserved in the To-Shodai-ji. The latter two were apparently Chinese artists.

Remains :—

Images of the Four Deva Kings.—Kaidan-in of the Todaiji in Yamato.

PLATE No. 55

TAMONTEN

(VIRÛPAKCHA)

Clay Statue

KAIDAI-IN, TODAIJI

PLATE No. 56

JUICHIMEN (ELEVEN-FACED) KWANNON

(AVALÔKITÊŚVARA IKADAS)

Wooden Statue

HOKKEJI,
Yamato

PLATE No. 57

SHITSU KONGOSHIN

(VIDRAPÂNI)

Dry Lacquer Statue

HOKKEDO, TODAIJI

PLATE No. 58

BONTEN

(BRAHMA)

Clay Statue

HOKKEDO, TODAIJI

Each having a height of 5.4 feet are evidently the production of the same age. *Plate No. 55* shows the Image of Virûpakcha. He is a Buddhistic deity who governs the north heaven and guards, the Buddha's sacred ground, keeping demons in sujugation. The deity is usually represented wearing armour and holding a pagoda (lacking in this specimen) on the palm of one hand. The figure under discussion is a masterpiece of the age, the stern and resolute visage of the deity being admirably rendered. The figures of the other three kings, each represented in its particular style, are of no less artistic value. The set originally had colouring, but now only a trace of it is to seen. It is to be noticed that obsidian is inlaid for the pupils of the eyes.

Image of Avalokitès'vara Ikadas (*Plate No. 56*)—the Hokkeji.

The image carved out of wood and 3.2 feet high is the finest work of art among the relics of the Shomu era, most exquisite both in design and execution. The varied traditional expression of each face is excellently done, especially that of the main face, which is full of mercy and yet dignified; while its form is most superb. The body slightly inclined rests on the right leg, allowing the left leg to stretch forward and the end of the toes to point upwards. The figures of the right hand are arranged in a form betokening a mystic incantation, while the left hand hangs down, the figures touching the end of the robe. Totally destitute as it is of any colouring or minute execution, the *coup-decisean* of the whole figure demonstrates that it is a production of none other than a master hand. According to tradition the figure is a likeness of the Empress Komyo, a celebrated beauty, as the Hokkeji, to which the figure belongs, is a convent founded in 741 A.D. at her special wish.

Image of Vadrapâni (*Plate No. 57*)—the Hokkedo of the Todaiji, Yamato.

This is a dry-lacquer figure 5.5 ft. high, and though injured in several parts especially in the right hand, it is a fine specimen of moulded figures of the era with remarkably beautiful colouring, the workmanship being as good as that of the Four Deva Kings of the Kaidan-in described before. With round eyes, slender waist and a feeler-like protuberance on the head, holding a sword in one hand, the appearance of the figure is somewhat grotesque and reminds one of the form of a wasp. This probably gave rise to the tradition that in a battle the idol poured forth swarms of wasps from its mouth and had the enemy's men stung to death for its proteges. It is said to have been the favourite idol of the famous

Abbot Roben, who lived at this period.

Image of Brahma. (*Plate No. 58*)—Hokkedo.

A plastic figure 6.8 feet high, and forms, with an image of Sakradevendra, the flank figures of the principal idol of the Hokkedo. The three are ascribed to the Abbot Roben. This is perhaps true, because such noble and benign features as are seen in the image bespeak a profound religious feeling that cannot be conceived by a mere sculptor.

There are many other plastic remains of this period, and of these the Twelve Warriors in Shin-Yakushi-ji and the Four Deva Kings in Saidaiji may be mentioned as productions, it is judged, of the later part of this period.

The Great Buddha at the Todaiji has not been preserved in its original condition. In 1180 the temple was burned down, and the head was more or less disfigured by heat. It was repaired in 1193, and the repair perhaps was general instead of being confined to the head. In 1567 the head again suffered from fire, but was repaired the following year by a private individual. The lotus-shaped pedestal fortunately remained intact on each occasion of the disasters, and of the 28 lotus leaves 23 are well preserved. The images of Buddha carved upon them supply an excellent example of the carving of the Tempyo era.

5. APPLIED ARTS.

The precious articles that are preserved in the vestries of the Todaiji and Shoso-in are marvels of workmanship and general excellence, and convincingly demonstrate to what a high level technical art was carried in these ancient times.

There are represented sculpture, inlaying, casting, lacquering, embroidery, enamel, glass-ware, pearl-inlaying, i.e. nearly all kinds of art that human ingenuity can conceive, and the skill displayed in some of them is hardly matched even in this age of material civilization. Tools and instruments are all original in design, and redolent of taste and elegance. In them not a spangle, hardly exceeding an inch in length, but is executed with minute elaboration. Also the knowledge displayed in the dyed designs is simply marvellous and inexhaustible, being excellently adapted to all kinds of articles according to their uses.

This remarkable development of art industry was probably due to the fact that from ancient times the profession of our craftsmen was hereditary and the secret of the

PLATES Nos. 59–99

TREASURES OF THE IMPERIAL SHOSO-IN COLLECTION

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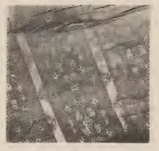
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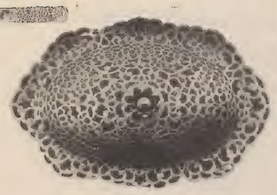
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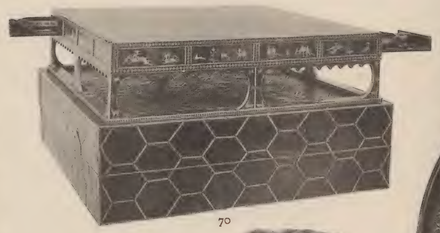
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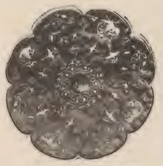
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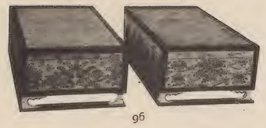
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art was handed down from father to son, and also because of the warm patronage which the court extended to master craftsmen.

In the vestry of the Shoso-in are preserved some three thousand articles, and among them are swords, mirrors, dress ornaments, books and drawings, stationery, musical instruments, martial implements, religious and ceremonial articles. All these are the relics of the Emperor Shomu which were presented to the temple in 756, as shown in the list of the articles presented. Some of them are mentioned as productions of the times of Temmu and Gemmyo, and a few swords and screens are recorded as Chinese work (besides one tabernacle and screen of Korean origin), but all the rest were produced in the reign of Shomu. Below will be explained briefly the principal technical arts of this period.

Metal Work.

The advance attained by metal work, whether casting or chiselling, in this era, is demonstrated in the Daibutsu and hundreds of other statues. In smaller works such as mirrors and swords elaborate skill in sculpture and casting is shown. Wax modelling was used in casting, while chiselling displays unusual skill in incision and design.

Remains :—

White Copper Mirror. (*Plate No. 59*)—The Imperial Shoso-in Collection.

It is a cast mirror in white copper having a diameter of 1.94 ft., the largest mirror in the whole collection. The decoration on the back consists of the figures of four deities, the *hakke* diagrams and the twelve zodiacal symbols, while the knob has the form of a conventional lion.

Mirror with Mother-of-Pearl Decoration (*Plate No. 60.*)—the same.

The back is decorated with animal, bird and foliage patterns inlaid with mother-of-pearl and red amber. Diameter, 1.29 feet.

An Eight-Petal Mirror in White Copper. (*Plate No. 61*).—the same.

The back decoration consists of a coiled dragon with figures shown and cloud patterns, rim having the *hakke* diagrams. The nob is in the form of a tortoise. Diameter 1.07 feet.

Eight-Petal Mirror with Lacquered Back (*Plate No. 62.*)—the same.

The back is coated with lacquer, to which are glued gold and silver plates with the phoenix crane and foliage patterns finely chiselled.

Enamelled Dodecagonal Mirror with Waved Edge (*Plate No. 63*)—the same.

The face is of silver, while the back is plated with pure gold and decorated with a flower pattern in "shippo" enamel, of which it will be remarked that the cloissons are thicker than those used in later ages. Marked progress seems to have been made in the art of "shippo" in this era, as the manufacture of this ware was conducted in an Imperial factory, since encouragement was given to the arts by the enactment of the Taiho Code in the reign of the Emperor Mommu.

Sword with Gold and Silver Decoration. (*Plate No. 64.*)—the same.

A single-edged sword measuring 2.67 feet.

The grip is covered with shagreen, and the scabbard is coated with black lacquer on which animal and scroll patterns are painted in polished gold lacquer. The metal pieces consist of carved gold and silver inlaid with jade.

Small Sword with Gold and Silver Decoration. (*Plate No. 65.*)—the same.

Is also a single-edged blade 1.79 feet long. The grip is made of incense wood and the scabbard is black lacquered with animal and foliage patterns in gold and silver. The metal pieces are of gilt copper with scroll-work of vines on ground.

Handled Incense Burner. (*Plate No. 66.*)—the same.

The Incense Burner is made of *shitan* wood inlaid with gold and jade; the cover being of gilt copper while the end of the handle is decorated with a beautifully chiselled lion figure in gold and silver. The form of the article is also very graceful in keeping with the fine ornament.

Gilt Copper Bowl. (*Plate No. 67.*)—the same.

This is a flower-shaped bowl of gilt copper. (It is unknown whether it was used as a domestic or sacrificial vessel). The body is decorated with a minute chiselling, and the cover with an open work as well as fine engraving. The form is also very beautiful.

"Kwagen Kei." (*Plate No. 100.*)—Kofukuji.

This gong together with its stand constitutes a masterpiece of metal work of the era, that should be mentioned with those treasures in the Shoso-in Collection. The gong and the stand are wholly of cast bronze measuring a height of 6.25 feet.

The frame, from which the gong is hung, consists of four dragons entwined

PLATE No. 100

KAGEN-KEI

(GONG)

IMPERIAL SHOSO-IN COLLECTION

with one another, the central post being supported on the back of a Dog of Fo. The whole is, in fact, a magnificent work of art. The name, by which this work is known, is a misnomer, because it means "Stone Gong of Kwagen." Probably it was given by way of euphemism, as a gong made of stone produced in a locality of that name in China was greatly prized at the time. The similarity noticeable in the motive of this work and that of the bronze drums of the Kasuga shrine and the To-sho-dai-ji points to the fact that they are all of Japanese make.

Carving and Inlaying.

With the heightened popularity of image-making sculpture made wonderful progress, while the art of ornamental work and designing also made no less improvement.

The art of inlaying, which had formerly been solely an imitation of foreign works, also attained a great perfection in this age.

Remains:—

A Covered Wooden Bowl. (*Plate No. 68*)—The Imperial Shoso-in Collection.

The cover as well as the bowl itself are of delicate make and are decorated with an *jour* work of a foliage pattern like acanthus and gold and silver dust painting. There is also a fragment of what must have been a duplicate cover with the same decoration. The form and the carving are both highly artistic.

Ivory Measures. (*Plate No. 69*).—the same.

They were the legal measures of the age for one Japanese foot. Two of them are stained red and the other two green, all being incised with elaborate designs.

A *Goban*. (*Plate No. 70*).—the same.

The board measuring 1.72 ft. square and 5.2 in. high is made of *shitan* and decorated in a most beautiful way, the squares on the face and the figures on the sides and legs being inlaid with stained ivory. The subjects of the inlaid pictures on the sides are scenes of lion hunting, camel driving and so forth. The hexagonal receptacles for the checkers are so arranged that, when one of them is drawn out by the ring, the other comes forward at the same time. The case for the board is covered with tortoise shell, with gold, silver and polychrome patterns, and honeycomb figures of inlaid ivory.

A *Shakuhachi.* (*Plate No. 71*).—the same.

This bamboo flute has very minute carving of various figures such as a woman playing a lute or collecting flowers.

A *Sho.* (*Plate No. 72*).—the same.

The pipes are made of bamboo while the cylindrical body is made of wood. The latter is lacquered and has an inlaid silver decoration representing such figures as a Kalaviñgka playing the same instrument and a child playing with flowers.

A *Biwa.* (*Plate No. 73 & 74*).—the same.

This is made of *shitan* and inlaid with beautiful stained ivory. *Plate No. 73* shows the face varnished with lacquer; the leather covering has a hunting scene painted in colours. *Plate No. 74* shows the back, whose decoration consists of a "bird and flower" pattern, the ivoly staining being also admirable.

A Five-stringed *Biwa.* (*Plate No. 75*).—the same.

It is also made of *shitan*, having its face inlaid with tortoise shell and mother-of-pearl representing a figure playing a *biwa* on a camel's back. The workmanship is most exquisite.

A *Genkan.* (*Plate No. 76*).—the same.

It is another *shitan* instrument; the leather on the face has a coloured picture of three ladies playing the same instrument, while the back is decorated with a picture inlaid with mother-of-pearl of a bird having a vine in its mouth.

Kudaragoto. (*Plate No. 77 & 78*).—the same.

Each of the instruments, much resembling the European harp, has a height of one *shaku* and twenty-three strings. They are copies made by Mafumi Ino in charge of the Imperial Shoso-in Collection, from two broken relics of the instruments kept in the collection and drawings taken of the perfect pieces in the Tempyo era (729–749). Both have a similar decoration consisting of coloured designs of birds, animals and foliage on the body, and a carving of a lion's head and foliage on the lower part of the stem.

One shown in *Plate No. 77* is to be hung when placed, and the other show in *Plate No. 78* is supported on the ground by the handle.

Ceramics.

Ceramic art was comparatively primitive, but green, yellow and purple enamels appear to have been originated in this age. Glass maxing reached an

uncommon level of excellence, and the technique of green stained glass and cut or inscribed designs was also known.

Remains :—

A Pottery Vase. (*Plate No. 79*).—The Imperial Shoso-in Collection.

Looks like Cochin-China ware, the clay being white-coloured and very soft and covered with spots of green glaze. The rim and the stand are injured. (Height 1.38 *shaku*).

Pottery Frame for Drum. (*Plate No. 80*).—the same

This also resembles Cochin-China ware, having spots of green and yellow glaze on a white ground. There are quite a number of this kind of pottery in the Collection, such as sacrificial and table vessels, miniature pagodas, etc., etc.

A Glass Plate (*Plate No. 81*).—the same.

This is an oval plate of light green glass with an incised pattern of a fish and water plants on the side. It has no stand.

A Glass Bowl. (*Plate No. 81*).—the same.

This is white glass ware covered on the outside with a concave honeycomb pattern. It is a very fine piece.

Weaving.

The art of elaborate weaving was now prevalent in many parts of the country in consequence of the despatching of experts into the provinces in the reign of Gemmyo. The art of figure dyeing of various descriptions was also carried to a degree of perfection marvellous for this age. It was originally imported from China, but a skill that surpassed that of China was reached. Brocades, damasks and such exquisite fabrics were now very often presented to the foreign envoys, so much had the art been already developed. Figured designs of birds, animals or plants were wrought with coloured thread or with a mixture of gold or silver thread, and sometimes with pearls woven in. Heavy fabrics woven with fingers were also produced. Specimens of all of these are still to be seen in the Shoso-in and Horyuji.

In dyeing, *shibori* printing (tying up parts to be left undyed with threads), or printing with wax patterns or with stencil-boards, the art was carried to a high state of perfection and as early as the age of Emperor Tenchi, *shibori* cloths were often used as presents to foreign envoys. It appears that Japanese dyers produced stuffs of greater delicacy and finish than the Chinese.

Remains:—

Brocade Piece with Hunting Scene. (*Plate No. 83*).—The Imperial Shoso-in Collection.

This is the so-called "Yamato Nishiki," a very soft stuff. The pattern consists of a hunting scene probably in imitation of a similar picture on a Chinese brocade kept in the Horyuji. It is to be observed, however, that several new conceptions are introduced into the design.

Brocade Piece with Goat Pattern. (*Plate No. 84*).—the same.

The same stuff as the above with a goat design and foliage. It is a very fine fabric and the pattern is brought out distinctly.

Brocade Piece with Spot and *Kwa-mon* Patterns. (*Plate No. 84*).—the same.

The cloth has a novel design of arabesque on a spotted ground.

Brocade Piece with Varied Pattern. (*Plate No. 86*).—the same.

The arrangement of various figures such as goats, cranes, foliage and clouds are remarkably ingenious.

Piece of Streaked Brocade. (*Plate No. 87*).—the same.

This is a piece of brocade used as a "yorikakari" and has a most pretty design. The piece is divided into broad oblique bands filled in with arabesque figures and alternately dyed in different colours, so that it appears streaked when seen at a distance, hence, the name of "streaked brocade."

A "Yorikakari" with Phoenix Pattern. (*Plate No. 88*).—the same.

This is a beautifully coloured brocade with a phoenix pattern surrounded with vine scrolls, which are in turn occasionally relieved with floral figures.

Brocade Piece with Floral Pattern. (*Plate No. 89*).—the same.

This is a fine fabric with twelve different colours and a pretty design of the figures of flowers like the peony and other foliage and butterflies arranged in oblique lines. There are several cushions in the Collection fringed with this brocade.

"Ungen" Brocade. (*Plate No. 90*).—the same.

"Ungen" means cloud rays. The name is derived from the colour design of the piece in imitation of the spectrum effect that appears on the border of clouds lighted up by the rays of the sun. A variety of brocades having this kind of design is found in the Collection.

Cushions for a Desk. (*Plate No. 91*).—the same.

They are made of a stuff dyed in the "Itajime" style with blue, green yellow and brown, the pattern being the figures of flowers, waterfowls and clouds.

Folding Screen made with Dyed Cloth. (*Plate No. 92*).—the same.

The cloth is also dyed in the "Itajime" style. That section of the screen shown here has a design of deer and trees. The other sections are of a bird and flower pattern.

Folding Screen Covered with "Roketsu" Cloth. (*Plate No. 93*). —the same.

Two of the sections are shown here. The cloth has large patterns dyed in the "Roketsu" style. The design of the patterns is extremely fantastic and of an unnatural arrangement, consisting of main figures such as a bird with a spray in its mouth or an elephant represented in large size and surrounded with human figures playing music or riding a phoenix rendered very small and in dark colours. The design is probably a copy from an Indian prototype.

Phoenix Pattern "Roketsu" Piece. (*Plate No. 94*).—the same.

The pattern is remarkably well executed.

Carapace Pattern "Roketsu" Piece. (*Plate No. 95*).—the same.

This is probably a piece from an old bag. The stuff is silk.

Coloured Decoration.

The art of painting to decorate tools and instruments was popular about this period, there having been specialists in this particular line. Both in colour combination and design the art has had no equal in later ages. The paints remain fast, while thin lacquer coated designs look almost as fresh as when they were produced more than eleven hundred years ago.

Remains:—

A Green Painted Box. (*Plate No. 96*).—The Imperial Shoso-in Collection.

A small wooden box painted with a whitish verdigris, on which are drawn bird and flower figures. It is lined with brocade.

Bowls in the Shape of Lotus. (*Plate No. 97*).—the same.

The pair seem to have been used as ritual vessels. Each petal has a pretty painting both on the face and the back. The figures of the paintings are Buddhist saints, Kalaviñgka, animals birds and foliage. The robes of the saints and

the feathers of the phoenix are ingeniouly represented with leaves.

A Flower-shaped Stand. (*Plate No. 98*).—the same.

It is made of *Shima-gaki* wood. The rim and the legs are painted deep purple and decorated with gold and silver dust figures, which are pleasingly in harmony of the forms of the top and the legs.

An Octagonal Stand. (*Plate No. 99.*)—the same.

The rim and the legs are decorated with a flower pattern painted in more than ten different rich colours. The "ungen" design of the edges of the floral figures gives a beautiful effect.

SECTION II.

From the Reign of the Emperor Kwammu to the Kamakura Period.

(A. D. 782-1333).

CHAPTER I.

Period of the Reign of the Emperor Kwammu.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

During the latter part of the last reign, as peace continued long, the people, both high and low, had the benefits of ease, and naturally luxurious customs and manners prevailed in society; moreover the people's adherence to the magnificence of Chinese taste, and the importation of a veneer of her civilization, increased luxury, degraded customs and slackened the regulations of the State. In addition to this, the Emperor himself being devoted to Buddhism spent taxes in encouraging it by bestowing large sums on the temples or by building new ones. Consequently not only did the financial condition of the State grow poor, but the distinction between government and religion was entirely confused and the arrogance of the priesthood was beyond description.

On the succession of the Emperor Kōnin (A. D. 770-781), he tried with all his might to alter and improve social conditions, and although the effect fell short of his efforts, the tendency to reaction increasing promised an inevitable change in the current of the age. At this time, the Emperor Kwammu ascended the throne. This Emperor was pre-eminently a great character and he, comprehending the actual tendency of the age, spent all his energy in social and political reformation. He conquered the tribes of Yezo, which had often disturbed the peace of the State, and when the eastern part of the country became peaceful, removed the seat of government to Yamashiro in 794, and named the place Heian (now Kyōto). His foundation of the new capital awakened people to activity and brought about a complete social reform. Although consideration for the conveniences of administration and traffic seemed to have been the motive for the removal of the capital, yet it is plain that he had no less consideration for accomplishing a more eminent result by rescuing people from their former habits by a mental renovation. The removal of the capital not only gave people new hope and new ideals, and gave rise to literature, but many Chinese institutions being

adopted from the former period, the new capital was great in scale, and the Imperial palaces, the Daigokuden, the Burakuden and all offices, big and litltle, were magnificence itself. Consequently pre-eminent artists and artisans from all parts of the country gathered there, and as each made the best of his skill, architecture and ornamentation made a great development. Moreover after the removal of the capital, not only many Imperial detached palaces and palaces for ladies were built but there were not a few nobles who, imitating those, had their mansions and villas built in the suburbs of the city and waited to be honoured with an Imperial visit. These palaces and villas are all famous for the beauty of their garden arrangements, and it is remarkable to notice what an unprecedented development horticulture made during these days.

Following the Emperor Kwammu, the Emperors Heijō, Saga, Junna, Ninmyō and Montoku did their best for the good of the country by every possible means, and moreover many able men made their appearance and did much to help things on. So not only was the State in a splendid condition in spite of frequent visitations of disaster and pestilence, but as people's minds were opening to the new light civilization increased day by day on account of the continual importation of Chinese ideas. In those days, besides China, there were the countries called Pohai (now Manchuria) and Sylla (part of Korea) which communicated with our country, but none had so much influence as China on our civilization. China had troubles in and out of the country in those days, and as she was in a disturbed condition, we did not draw much from her institutions, but famous writers, poets and priests arising in China in succession, literature, art and religion developed to the highest degree, and this, no doubt, had a great influence on the development of Japan. Especially the Emperor Saga, out of his special adherence to everything Chinese, adopted that style in dress and manners and had pictures of Chinese saints and landscapes painted on the screens of the Imperial palaces and thus brought people into contact with Chinese customs and art. Yet in those days, unlike the preceding period, the adherence to the Chinese style was not pushed to the point of absolute imitation. This is partly owing to the mental renovation of the nation and to their efforts to develop their own national characteristics by realizing the distinction between the two nationalities and the characteristics of each; yet the merit of those eminent priests, who by adopting Chinese literature made it more brilliant, was no less great. Almost all the priests who had been to China in those days were eminently talented and were of penetrating mind, being far superior to those who

preceded them. Amongst all these priests Saicho and Kukai were the greatest. The Tendai sect founded by Saicho and the Shingon sect founded by Kukai were of an improved type, and their creeds reached greater perfection than those which were believed either in China or in India. The doctrines of these two sects accorded well with the belief of the day, and as many distinguished priests administered them, exerting good influence through their means side by side with the government, the Emperor and all the nobles, not to speak of the common people, came to believe in them. In addition to this, Saicho and Kukai completed their work of identifying Buddhistic with Shinto deities and made Buddhism and Shintoism common in many respects by identifying names and ceremonies, and gradually led the people to a common belief in Shintoism and Buddhism, and this brought about a great change in the architecture of shrines and temples. The Mikkyo sect especially had a great influence on other fine arts.

The artistic products, mostly the pictures called "Mandara," produced under the influence of the Shingon were symbolical; they had an effect of sobriety and sublimity, and were delicacy itself in their composition. The Shingon had a great influence in moulding the fine arts, especially painting in symbolical subjects, and in restraining the artists' fancy to some extent, and narrowing the choice of subjects; yet it had also an undeniable value in indicating how to embody high and profound sentiments in pictorial art, in enriching the world with Buddhist paintings and images and in originating a certain style. The art of painting and sculpture was taken as a regular course in the study of Buddhism, and priests learned it as well as other matters, and special encouragement of it was given in the Shingon monasteries. Kukai, Saicho and many other eminent priests were skilled in art and many of them, not to speak of Kukai, brought Buddhist paintings and images and many precious things from China; and at the same time it was customary with them in those days to paint portraits of great priests whom they adored and to hang them on the walls. The prosperity of Buddhist painting was at its height when the Emperor Seiwa about the middle of the 9th century encouraged its use by dividing seventy two sets of pictures, consisting of 13,000 Buddhist figures, among the ministers of the Imperial Court and in all parts of the country. As the Buddhist pictures which were painted by priests enlightened the people the higher classes, in like manner, began to paint pictures at all possible times, and thus painting became a great fashion among the aristocracy. By and by, the people appreciating the beauty of Chinese pictures became desirous of imitating them and some who were good scribes, spent their spare time as the priests did in painting trees, birds, animals, landscapes and human figures, and used

them for ornament by pasting them on the sliding screens or folding screens in temples and monasteries. This love of painting led to the birth of a new school of non-religious pictures under an entirely different class of painters affecting an entirely different kind of subjects, and it may be seen as one of the results that they began to paint natural objects for the ornament of the palaces in the painting department of the Imperial court.

Just as in the case of this new school of painting, Chinese literature also made great progress, independent of Buddhism, as the consequence of the encouragement given by both the Emperor and the nobility, in the shape of schools started for the purpose of teaching Chinese, and by publishing books. The independence and the prevalence of Chinese literature led to the prosperity of prose and poetical composition in that language, and as the Emperor and nobles often held literary meetings, people were anxious to learn it and finally began to embody in it their poetical ideas as to the fine arts. The *katakana* syllabary which had been invented on account of the inappropriateness of Chinese characters for expressing the Japanese language was not much in use in those days when Chinese literature had such great power. Yet the intricate strokes of Chinese written characters began to be simplified for daily use with the growth of their employment, and their most simplified form is what we call the *hirakana* syllabary. Since Kukai had composed a popular song consisting of the forty-seven syllables, each form of the *hirakana* had been fixed and it became possible for ideas, however complicated, to be expressed by those forty-seven letters ; and here we see a sudden growth of Japanese literature and its great influence on our arts.

In short, although this period counts only a little over a hundred years, it was one of great effort. The leading ideas in this period were to remove the unfavourable habits which had taken root during the last part of the preceding dynasty, to utilize Chinese civilization for the advancement of our Empire, and to prepare our national character for the future ; and owing to this spirit of the age, it is not without reason that the fine arts in this period were original, allegorical and full of life.

2. FEATURES OF THE ART OF THE PERIOD

Since Kwammu removed the capital to Kyoto, people had begun to have the feeling that Chinese civilization, which had been devotedly admired and esteemed for two hundred years, was not suited to Japan. So it was mostly left on the old site of Nara with its ruins and gardens ; and in the new capital, there arose literature and arts

indigenous to Japan. But as the ambassadors were still going and coming, the friendship between China and Japan was closely kept up, and there were no systems of constructing Imperial palaces, of codes, or of rites which were not patterned after those of the T'ang dynasty. But in this period, by modifying the Chinese civilization they made it Japanesque, and though the general scheme followed the T'ang style it was not without some reforms.

In art, too, the new style of the T'ang was imitated, but a grace and refinement peculiar to Japan made their appearance, and the arrangement of colours even was chosen to give a calm effect instead of a gorgeous one.

Now, in comparing the style of art in the period of Kwammu to that of other periods, we find especially a sublimity and loftiness. This is due to the intercourse with China, which was the most flourishing country in the East at that time, and to the influence of the doctrine of the Shingon sect which was adapted to the time.

The tendency of the public mind, in general, was not for delicacy, so in works of all kinds they endeavoured more to show spirit and power than skill. Thus Buddhist pictures and images seem rough at first sight, but as to the masterpieces, their effects are wonderful and give a sense of the supernatural, and they had a strong influence on people's minds.

3. PAINTING.

The pictures in the period of Kwammu were superior to those in the former ages, and the characteristic style of Japanese pictures was originated in that time. Though the only remains are the images of seven priests in the Toji Temple, that of the priest Gonzo in Fumon-in, Koyasan, and of the Red Achala in the Myowo-in on Mt. Koya, and of the Yellow Achala in the Mii temple, we find in them much interest, much liveliness, and much freedom of drawing. In the use of colours, gradation made such remarkable progress that very calm and elegant effects were made by suitable arrangement of light and deep colour and sometimes by mixed colours. This was a sign of independent progress in Japan.

We mark, in that period of Heian, that two schools were founded, one started from Chinese and Korean origin and formed in native style, and the other based on the Chinese school of the T'ang. The former is represented by the Tosa and Kasuga schools and the latter by the Kose and Takuma schools.

All the eminent priests who went to China in those days used to bring back

many Buddhist pictures. A list tells us that the priest Kobo brought back the pictures of *Daimandara* and high priests; the priest Engyo various pictures of Buddha and Kwannon; the priest Ensai many pictures of Buddha and high priests. The Buddhist painters of later ages have continued to follow the pictures which were brought over from China in this period.

Of the two classes of painters, namely, those who painted Buddhist pictures and others who painted profane subjects, the former were done mostly by priests, and the others by experts who came from the higher circles, in which the art of painting was as highly valued as those of literature and music.

The decorative painters alone were not so prosperous as in the former period. This was because in the Imperial palace, the screens were ornamented with pictures and not with designs; for instance the Chinese sages were drawn on the screens in the *Shishiiden*, and Chinese scenery on those in the *Seiryoden*. So the decorators lost their business to a great extent and painted only on utensils.

The noted names in painting Buddhist pictures were priests Saicho, Kukai, Chisen, Jitsuei, Enchin, and Koku; and those in painting pictures for pleasure were Kudara-no-Kawanari and Kose-no-Kanaoka.

The priest Saicho or Dengyo Daishi was clever at painting and dedicated one of his works to the Enryakuji temple on Mt. Hiei which he began to build. The priest Kukai or Kobo Daishi started the temple Kongobuji on Mt. Koya, and he not only left good examples of painting and carving Buddhist images for the generations to come, but he painted many Buddhist pictures. Chisen, a nephew of Kukai, and Jitsuei, a disciple of Kukai were clever at painting Buddhist pictures. Enchin or Chisho Daishi too was a nephew of Kukai. Most of his works were the images of Achala, and the image of the Red Achala, preserved in Myowo-in on Mt. Koya, was his masterpiece. Koku painted the Yellow Achala preserved in the Onjoji temple in Omi province.

The ancestor of the above-mentioned Kawanari was naturalized in Japan; coming from Kudara in Korea, and he attended the court. His portraits and pictures of scenery and of trees were all realistic.

There are one or two famous anecdotes told of him. Once a boy who served in his house ran away, so Kawanari searched earnestly for him but in vain. Then he asked a servant of his neighbour to do the service. The servant said that he did not know the boy's countenance. Kawanari, at once, drew the face and gave it to him. The servant went into a city and he came upon a boy, whose face he compared to the

PLATE No. 101

SHITENNO

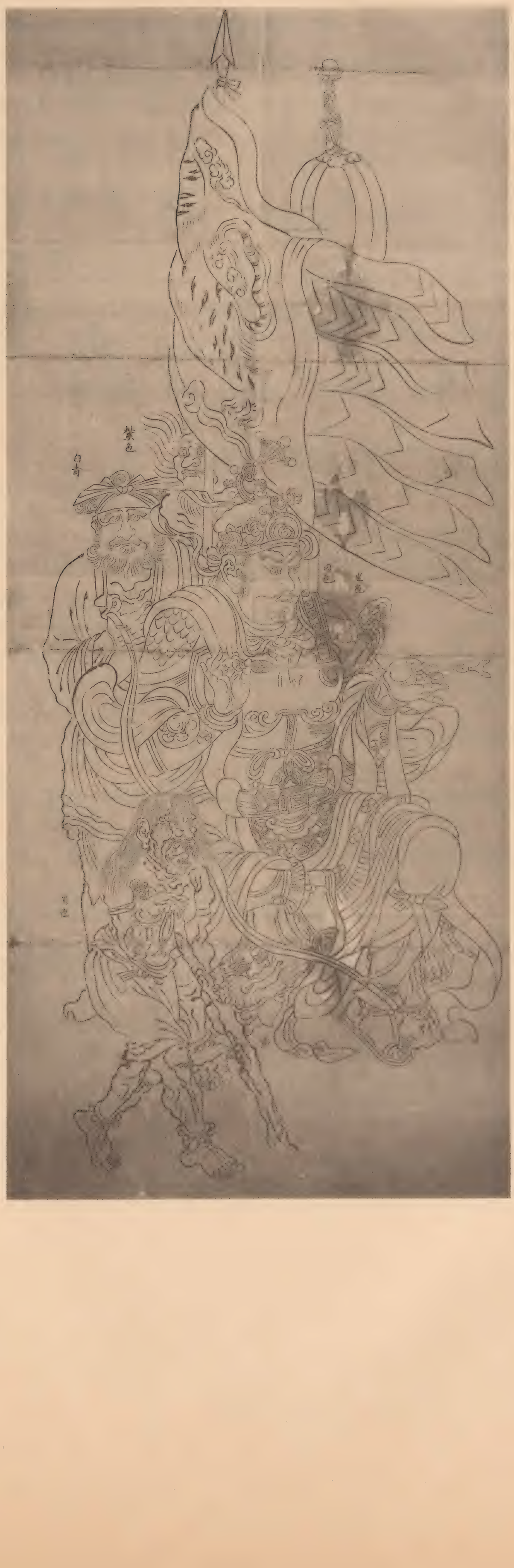
By Kudara-no Kawanari

Collection of
Mr. KASHIWAGI

— 97 —

PLATE No. 101

SHAKA ENJO


紫色
白青

picture. It was exactly like, so he caught the boy and took him to Kawanari. It was the lad who ran away.

There was a great architect Hida-no-Takumi, a contemporary of Kawanari. Takumi and Kawanari boasted of their ability to each other and promised to try which was greater. Takumi said once to Kawanari, "I have built a small hall, please come and see it, and at the same time, I beg you to draw on the walls." Kawanari consented and went to Takumi's and saw the building. It was a small hall, six feet square, and the four doors which opened out in four directions were left upon.

When he was just entering the doorway to the south, the door closed itself. He tried from the west, but the door closed itself as before and at the same time the door to the south unclosed. He tried all he could, but he was not able to enter the hall. Takumi saw him and laughed. Afterward Kawanari invited Takumi, who being afraid of some revenge refused, but receiving the message from Kawanari many times went at last. When he entered the doorway, he caught a glimpse of a corpse lying before him. The body had turned black and swelled, and a putrid moisture was flowing from it. Takumi was terrified and was going to fly away. Kawanari laughed at him and said that he need not run. So Takumi looked attentively at it, and found that it was a picture painted on a screen. This anecdote proves Kawanari's great ability but, unfortunately, none of his works is extant. Plate No. 101 represents one of *Shitenno* which was kept long at Koya temple as Kawanari's work.

Kose-no-Kanaoka served five Emperors, Seiwa, Yozei, Koko, Uta, and Daigo. He was a genius in painting and drew many kinds of things just as they are. The images of the Chinese sages and the Japanese scholars which he painted in the palace at the Imperial command are very famous. After abdicating the throne, the Emperor Uta ordered Kanaoka to draw a horse on the wall at the Ninnaji temple in Omuro. It was done to the life. Every night, in the neighbourhood, some marauder damaged the fields and ate the rice. So the peasants wondered at the deed and tried to find the doer. Then at last they found mud on the hoofs of the horse on the wall; and they gouged out its eyes. It is said that there was no damage afterward.

When he drew a horse on the screen, in *Seiryoden*, it, too, came out at night and nibbled the bush-clover in Hagi-no-to. His Majesty ordered Kanaoka to draw the horse again fastened. They say that the act was not repeated. These stories are incredible of course, yet they argue Kanaoka's ability. Not only was he clever at drawing but was a genius in landscape gardening too.

There were other noted painters. The Emperor Heizei took a fancy to painting. He drew an image of the high priest, Zenshu, and left it in the Akishinodera temple. Ono-no-Takamura painted the images of Jizō Bodhisattva and dedicated them to many temples. Genshin, the seventh son of the Emperor Saga, excelled greatly in painting horses.

Remains:—

THE SEVEN FOUNDERS OF THE SHINGON SECT.—The Toji temple, Kyoto.

These are the portraits of the seven founders of the Shingon sect, each picture measuring 8.3 ft by 6.5 ft. They are done in light colours and have on the top and bottom of each image Buddhist mottoes in Sanskrit or Chinese. Tradition attributes to the brush of Kōbō Daishi two of the pictures, while the rest are said to have been drawn by a Chinese painter of the T'ang dynasty, Li Chien and brought home by the Daishi himself. The mottoes were all written by the same revered priest. The pictures are by no means elaborate work. They are rather sketches, but the strokes display great power and full maturity, the images presenting a solemn and dignified appearance well befitting their saintly character. The two attributed to Kōbō Daishi look specially godly. Unfortunately the pictures being very much defaced by time, they do not easily allow of reproduction.

PRIEST GONZO (*Plate No.* 102).—The Fumon-in, Koya-san.

The priest was a teacher of Kōbō Daishi and lived in the Saiji temple, Kyoto. It is a light-coloured study, but shows great power and dignity in the strokes.

THE "RED ACHALA."—The Myowo-in, Koya-san.

The picture is believed to have been drawn by Chisho Daishi who, as tradition says, drew from life as the Achala revealed himself to the distinguished priest in a valley of Yokawa. Achala is represented sitting on a rock, holding a dagger entwined by a dragon. His two pages attend him right and left. The flame issuing from the body of Achala is strongly reflected on the rock and the pages, converting the whole canvas into a sheet of flame. It is powerful work, by whomsoever it was drawn, and inspires the beholder with awe.

SCREEN WITH LANDSCAPE PAINTING (*Plate No.* 103).—The Toji, Kyoto.

It represents a hermit receiving the visit of a distinguished personage. Said to have been brought home from China by Kōbō Daishi, but the mountains, flowers and trees as well as the persons in it are Japanese, and moreover the graceful strokes of the brush indicate the Japanese origin of the picture. Probably drawn towards the later part of this period.

PLATE No. 102

PRIEST GONZO

By Kobo Daishi

FUMON-IN, KOYASAN

PLATE No. 103

LANDSCAPE

(FOLDING SCREEN)

TOJI

Kyoto

PLATE No. 103

LANDSCAPE

(FOLDING SCREEN)

XII

1721

Kyoto

PLATE No. 104

JUICHIMEN (ELEVEN-FACED) KWANNON
(AVALÔKITÊSVARA-IKADAS)

Collection of
Marquis INOUYE

ELEVEN-FACED KWANNON (*Plate No.* 104).—Collection of Marquis Inouye.

Originally the property of a certain temple, but now owned by the Marquis. This is judged as the most masterly production of all the old Buddhist pictures now in Japan, and indeed from nobility of conception, exquisite quality of the strokes and rich chromatic effect, the images impress the beholder as the incarnation of divine attributes; it inspires him with pious thoughts and dispels any unholy notions that may lurk in his bosom. Opinion is divided as to the age and author of this work, some attributing it to Doncho and others to Kanaoka. Judging from the complete harmony of colouring, the use of lustrous crimson coloured paint for the skin and of patterns with gold and silver thread, and further the decoration of the halo and canopy with the gentian and arabesque designs, it does not seem very difficult to form a probable explanation as to the age. Indeed such lofty-toned and spirited work could hardly have been produced except by a master painter who lived during the interval from the first and middle parts of this period.

4. SCULPTURE

With the introduction and the wide diffusion of the Shingon sect, which is very particular in carving Buddhist images and in portraying their features, the sculpture of Buddhist images made astonishing progress.

The works of the Shingon sect possess great sublimity; this may be in part the effect of the doctrine, but it is due also to the fact that the virtuous priests themselves took the chisel or gave designs, the works was executed not solely by common artists or craftsmen.

In the reign of Shōmu, copper, dry lacquer, and coloured clay modelling were the materials used in the making of images. And in the period of Heian, wood was used a great deal with dry lacquer and coloured clay modelling. The master sculptors of Buddhist images were Musashi-no-Suguri Tarimaru, Takeomaro, Shibikomaro, and the priest Koun. Tarimaru carved the image of Kwannon with eleven faces at Nōōji in Kii province; and Takaomaro that of Kamatari at Tonomine; and Shibikomaro too carved images of Buddha; and Koun made those in Hase temple.

Beside the above, priest Kobo made the model of Buddhistic sculpture and also carved himself many fine images of the Buddha. The statue of *Fudō* at Toji, is said to be his work.

Remains:—

ACHALA (*Plate. No.* 105).—The Toji, Kyōto.

Believed to be a work of Kōbō Daishi who executed the statue in "the way of three bows for every stroke of a burin." The chiselling lacks maturity and looks amateurish, but the whole figure is expressive of lofty thought and solemnity.

THE GODDESS OF ARTS. (*Plate. No.* 106).—The Akishino-dera, Yamaot.

The head is in dried-lacquer and the body carved of wood, the whole standing 7.5 ft. Repair seems to have been effected in later years, in the Kamakura age, judging from the painting. The work is heroic in treatment and free from ideas of elaboration, the countenance and posture indicating the Japanese taste and idea. This is judged as a work some high priest of this period.

BRAHMA (*Plate. No.* 107).—The Akishinodera, Yamato.

Like the preceding image the head is made of dried-lacquer, which is also used for the trunk, only the lower part being of wood. The figure looks solemn and majestic but is also beaming with benevolence. Chiselling is powerful and is quite characteristic of the style of this period.

5. APPLIED ARTS.

With Kwammu's removal of the capital to Kyoto, politics, religion, literature and arts attained a high level of perfection, though applied arts still remained comparatively backward in spite of some reforms caused by change in customs and manners. But lacquer work reached apparently a high standard, and metal work too attained great excellence owing to the demand of Buddhism for utensils for religious worship.

LACQUER WORK.

Lacquer works as well as gold lacquer are peculiar to Japan. It was during the reign of Kwammu that this art bloomed to a state of astonishing splendour, and many kinds of beautiful gold lacquer, such as *heijin*, *makkinro* and *hiramakie*, are of this period.

Remains:—

LACQUERED CASKET FOR BUDDHIST SUTRAS (*Plate No.* 108).—The Ninnaji temple, Kyoto.

The casket was made to keep 30 volumes of sutras of the Shingon sect and brought back by priest Kobo from China, as shown by the inscription on the lid. The casket is lacquered with black lacquer and decorated with a gold and silver design. The

PLATE No. 105

FUDO-MYO-O

(ACHARA)

Wooden Statue

TOJI,
Kyoto

With Kwanzan's renewal of the capital in 8 cent. politics, religion, literature and arts attained a high level of perfection, though applied arts still remained stagnant. Study [illegible] to spite of some relation caused by change in customs and manners. The lacquer work reached approach a high standard, and metal work too attained great excellence owing to the demand of Daimiyos for swords for religious worship.

Lacquer Work.

Lacquer works as well as gold lacquer are peculiar to Japan. It was during the reign of Kwanzan that this art blossomed to a state of [illegible] splendour, and many kinds of beautiful gold lacquer, such as *hajiro nashiji* and *kinmaki*, [illegible] of this period.

Examples :—

Lacquered cabinet with Kwanzan crests (Plate No. 102).—The Tōshō temple, Ueno.

The cabinet was made in [illegible] of which the Shōgun and his [illegible] built by priest Kobō Jesui Dōkyō, as shown by the [illegible] on the lid. The cabinet is lacquered with black lacquer and decorated with gold and silver designs. The

PLATE No. 106

GIGEI TENNYO

(GODESS OF ARTS)

AKISHINODERA.

Yamato

PLATE No. 107

BONTEN

(BRAHMA)

AKISHINODERA,
Yamato

PLATE No. 108

LACQUERED CASKET FOR BUDDHIST SUTRAS

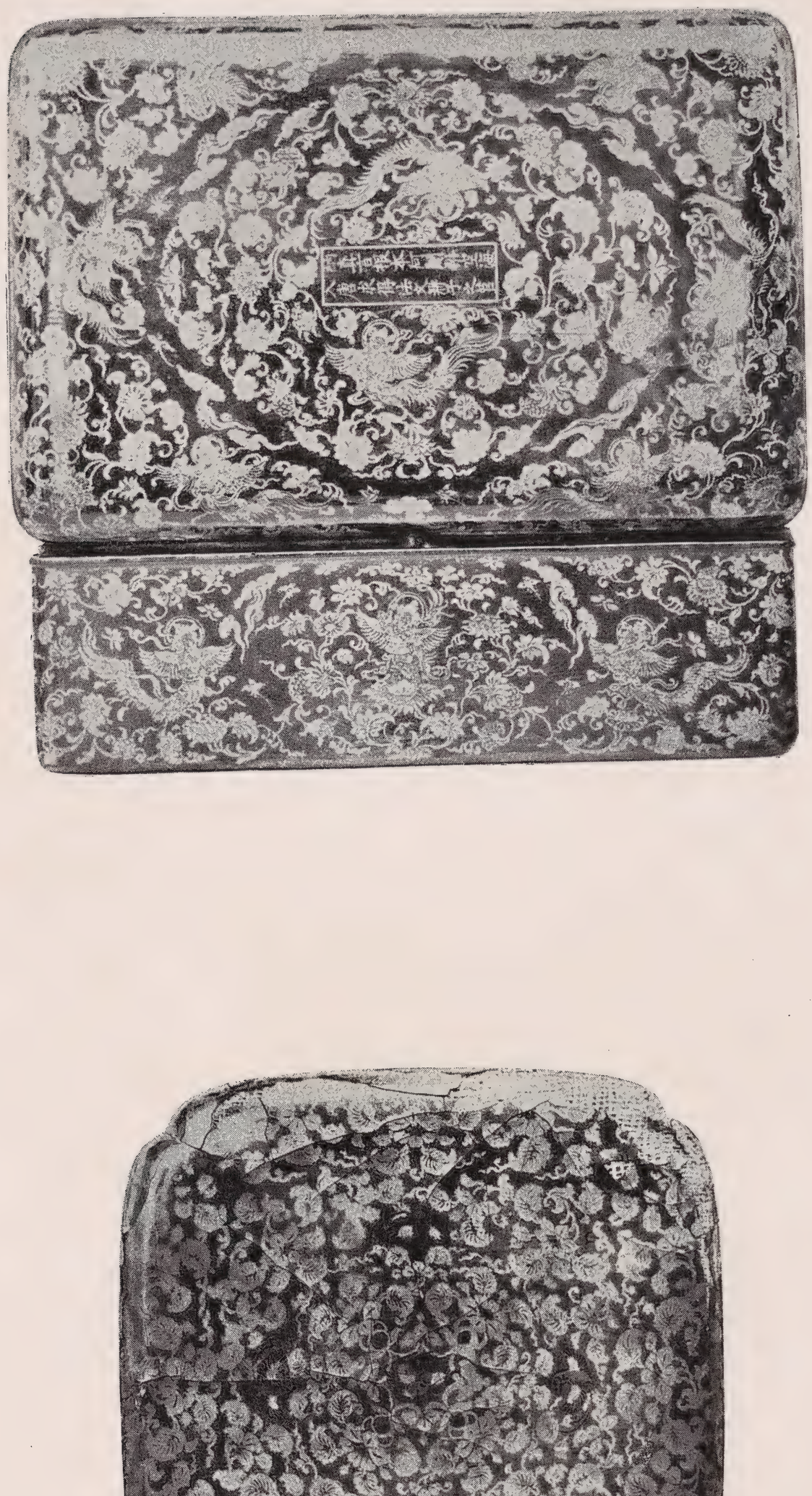
PLATE No. 109

LACQUERED CASKET FOR SACRED GEMS

SACRED GEMS
LACQUERED CASKET FOR

A HISTORY OF THE JAPANESE PEOPLE

BUDDHIST SUTRAS
LACQUERED CASKET FOR



design represents sacred flowers and birds, and is apparently of Chinese origin, though in the elegance of the stroke the work is essentially Japanese.

Lacquered Casket for Sacred Gems (*Hoshu*). (*Plate No.* 109).—The Ninnaji temple, Kyoto.

This is said to have been used by the Emperor Uda for keeping sacred gems. The casket is lacquered black with decorated design. The sacred flowers and birds are more elegant in execution than the others. Judged as a production of the latter part of this period.

CHAPTER II.

Period of the Fujiwara Regency.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

This period, opening with 889 A. D. and closing with 1185 A. D. covers two hundred and ninety-seven years, and records twenty-three changes of reign. This is the period in which we see the full growth of the native civilization which had been developing with latent force, having ceased to receive any influence from outside the country.

Although the early days of the period enjoyed perfect peace and happiness, this long peacefulness bore the fruits of corruption, so that people gradually began to run after frivolity and idleness. To make the matter worse, the Emperors Uda and Daigo who were the ablest of sovereigns, shunning the ways of the world, became priests, while on the other hand, Sugawara no Michizane, the wisest statesman of the time, was banished on account of the jealous slander of the Fujiwara family. Thus all able rivals being put of the way, the Fujiwara family alone throve in power and wealth, and entirely gave themselves up to pleasure and luxury, neglecting their duty in ruling the country. As a consequence, there were notable insurrections by Taira no Masakado and Fujiwara no Sumitomo, and besides, many thieves and highway robbers boldly and openly apeared in the capital city, as well as in the provinces. The Imperial Palace itself was burned in the reign of Murakami ; it was one hundred and sixty-six years old, and contained many invaluable treasures handed down from past ages. The system of receiving various sorts of manufactured goods by way of taxation contrived by Daigo had been a valuable means of encouraging and protecting industries ; but as people could not pursue their proper work

on account of the disorders, this system gradually declined, and the demand for swords increasing instead, many were made in Mutsu, Bizen, Yamato, and Yamashiro provinces, and many talented artisans appeared. Such being the state of society, there was a great decline in artistic development. Yet, notwithstanding this, literature showed such brilliancy as had never been seen before. Sugawara no Michizane, Kino Hasewo, Ariwara no Narihira, Kino Tsurayuki and the Emperor Murakami were the leading poets, who inspired almost all the courtiers and people of high rank to give themselves up to letters.

However, while the Fujiwara were thus having resort to luxury and to belles lettres, giving no heed to the welfare of the people or the peace of the country, the demand for works of art rapidly increasing, unwittingly encouraged their development.

Now, many empresses and princesses had come from the Fujiwara family through many generations from the time of their ancestor Kamatari, and some Emperors were dethroned in order to make way for the young sons of imperial ladies. While these Emperors were still too young to rule, the Fujiwara were the regents, and still occupied the highest position in the court when the Emperors reached manhood. Such presumption as this of the Fujiwara family had never before been attemped. Moreover, most of the Emperors of this period were born and brought up in the Fujiwara family, so that some of the residences of the Fujiwara were like detached palaces of Emperors. The Emperors had nothing to do with politics, and were only looked upon as puppets of the Fujiwara. One of the family built his own house in imitation of the Emperor. The most powerful of the family was Michinaga, who had four of his daughters made empresses and one a princess, and whose three grandsons through those daughters becoming Emperors, he held the political control in his hands for more than thirty years, exceeding in power and wealth even the sovereigns. He built in his later days a Buddhist temple called Hojoji, which showed his wealth and extravagance most clearly, and which brought about improvement in the artistic and industrial world.

At the beginning of the period, the Emperor Uda stopped sending ambassadors to the T'ang dynasty of China, which system had been of boundless value in implanting Chinese civilization in our country for more than two hundred and eighty years. As there was a great disturbance in China, there was now more harm than advantage in sending ambassadors. Since then, although private intercourse still continued with the Sung dynasty which succeeded the T'ang, merchants bringing back luxuries for rich people and priests going there to study and returning with many Buddhist images and

pictures, there had been no open intercourse between the governments. The doors being thus shut on China, the Chinese civilization which had long taken possession of all people's thoughts and ideas, began to slip away, while the Japanese manners and customs gradually sprang up, until they were spread all over the country, with Kyoto as the centre of civilization.

The members of the Fujiwara family monopolized not only the highest positions but also the richest lands in all the country, where they built most magnificent palaces with beautifully arranged gardens. And they poured out their money unstintedly for architecture, landscape gardening and in feasts and festivals, luxurious dresses, dances and music, and such entertainments as poetical contests, concerts, games of football, checkers, and backgammon. Hunting-parties and shooting on horse-back, prevailed among the rich. Whenever emperors, empresses or princes went out, their train of horses and carriages offered a grand sight. We have only to imagine the scene by the painted boats floating on brooklets and ponds in noblemen's gardens. There was a custom that on occasion of feasting, the host was to present some gifts to the guests or their messengers. These customs gave ample opportunity for the development of industry and arts. Since the encouragers of the works of art were those who never understood any practical matters, only pursuing beauty and refinement, literature and the fine arts were also influenced. In regard to literature for instance, there were produced many kinds of prose writings, such as stories, diaries, historial narratives, accounts of travel, and other, miscellaneous works, together with poems, the famous selections from which, the Kokinshû Gosenshû, Shûishû, are all treasures of this time. Many men and women displayed their genius and talent freely. Among the female writers, Murasaki Shikibu and Seisho Nagon had the crowning fame, and their works have enjoyed the admiration of all ages. But as these writers and poets were all people of high rank, their literary works were characterized by polished and fluent wording and refined and delicate thought. From these, one can judge the inclination of contemporary arts and industries.

Environed by such circumstances, people of rank lacked spirit, were mindful of etiquette and ceremonies, and all extremely abhorred illness, misfortune or death, and clung desperately to life and comfort. So, in religious feeling, the deep and true doctrine of the Tendai and Shingon sects was overlooked, and superficial teachings and showy ceremonies swayed people's minds. Instead of sincere hope of future happiness, the strongest notion in people's heads was that by merely repeating Nembutsu (a prayer to Buddha) one could enter Paradise, and thus the most easy and ready

doctrine of the Sodo Nembutsu-shu rose up in power while on the other hand there were numerous forms of superstition prevailing everywhere. Priests, who were considered to be the only persons that could keep off all evils, were treated with the utmost care and respect. Many Buddhist temples and pagodas were built, and Buddhist images and pictures were made in abundance by the Fajiwara family and the Imperial court. Even the Emperor made pilgrimage to holy places. Thus Buddhism strongly controlled people's minds, and naturally, one can easily see its influence on painting, architecture, sculpture and all other industries.

Although thus by the hand of the Fujiwara the growth of arts and civilization was encouraged to an uncommon extent and Kyoto was really the centre of splendour, yet the country could not go in harmony without a careful director, and amidst the rejoicings, may disturbances broke out everywhere. But the Fujiwara, despising all military arts, laid the task of quieting these uprisings on the shoulders of the military families, and in court, incantations only were performed by priests in order to ward off evil.

Consequently, the warriors in the provinces gradually gained power as well as the priests. Then the Emperor Gosanjo, who was not related to the Fujiwara and who had the power of prompt decision, began to hold the political control in his own hands and curtailed the power of the Fujiwara until they could never rise again. But the two succeeding Emperors, Shirakawa and Toba, although they took hold of politics themselves, lived very extravagant lives, so that royal power and wealth weakened while the priests became more powerful and ungovernable. Peace was only kept by the services of the two eminent families of the military class, Genji and Heike. Now, while these two families were gradually rising in power, strife between them for supremacy became unavoidable, and after a long conflict, the Heike got ahead of the other and throve in power and wealth, until they reached the proudest position in the nation, and then they repeated the luxury and presumption of the Fujiwara.

On the other hand, other military families, with the Genji at the front, were polishing their weapons and watching for the opportunity of coming forth, while the priests became haughtier and more self-willed.

Under these circumstances, two entirely different kinds of arts stand side by side in the later part of the period—one with the remaining light of the aristocratic Fujiwara, and the other with the spirit and force of the military men.

2. FEATURES OF THE ARTS OF THE PERIOD.

This period of about three hundred years is the one in which we see ample development in the civilization indigenous to Japan. This development owed much to the beauty of the land, as at Kyoto, where the Fujiwara family with the Imperial court spent their days in the pursuit of literature and the arts. Though people took pleasure in Chinese and Japanese classics only in the early days of the period, they gradually began to find pleasure in art, and to care much about the decoration of their dress as well as of houses and gardens. Splendid ceremonies were held on account of rejoicing and mourning, and luxurious feasts given in the flower seasons and at the full moon, and all minds were solely inclined to the fine arts. So, among the works of this period, we look in vain forforce or sublimity yet one can but admire the nobility and elegance of design and the richness of thought which almost ensnare the critics, giving them no place for arguing but only for praise. And all these works, as they were intended for the pleasure of noblemen, are genteel and tasteful, at the same time never losing propriety, and though showing so much elaboration yet never falling into vulgarity. In the designs, the shapes and the setting off of the colours, grace is the characteristic of all, and it owes much to the scenic beauty of the county.

The gorgeous temple Hojoji built by Fujiwara Michinaga in the north-eastern part of the capital city, though burned after the short space of thirty-eight years after it was built, was really the dawn of architectural development.

At the decline of the glory of the Fujiwara when the peace of Kyoto was now and then broken by the uprisings and commotions in the eastern provinces, there was also a change in the arts. We see more vividness and force in paintings and fresh designs in architecture and decoration. In the close of this period when the Heike took the controlling power from the hands of the Fujiwara, they meant to follow after all the ways of life of the Fujiwara and tried to imitate the rather heavy beauty of their arts, but notwithstanding this, one can discern some freshness in all designs, and in paintings and decoration, there were much more of interest and dramatic quality in the works representing the manners and customs of the people of the time.

3. PAINTING.

Painting in the preceding periods was chiefly confined to religious subjects so that one finds very many pictures of Buddhist subjects and decorative paintings in temples. But from the Heian period down to the present time, the use of painting was

enlarged, pictures becoming a necessary pleasure in noble families, as ornaments on walls, doors and screens. Moreover, some people of high rank took a fancy to painting with their own hands, just as they took part in literature, and picture exhibitions were often held among them. The subjects of pictures were mostly taken from poems and stories, or from landscapes, hunting or feasting scenes, in accordance with their way of living.

In the early days of the period when Chinese civilization still held sway, painting also inclined to the Chinese style. But from about the middle of the 10th century, along with the rise of the native civilization, painting grew more and more Japanesque until the Chinese style was entirely obliterated.

People took pleasure in a kind of picture which had some words (often a verse of poetry) written on it in the letters of the Japanese alphabet, and in making figures of birds or rocks with these *hirakana* letters. There was also a kind of decorative painting in which figures were put in with such glittering materials as gold, silver or verdigris which gave the picture a wonderful lustre and beauty.

Now in the Nembutsu-shu which sprang up about the middle of the period, the most zealous was the priest Eshin who loudly preached about the future world, wrote many pamphlets, and painted religious pictures in order to spread his doctrine. In painting also, spirit and force gave way to grace and tenderness, beautiful touches of the brush in bright colours, representing Paradise and Buddha. All the religious pictures of this time were rare products which no painters of later times could match, nor did any attain such skill in design and richness of colour.

Buddhist painters worked also for pleasure while ordinary artists painted religious pictures so that there was but little distinction between the sacred and secular artist. But as to the style of painting there were several entirely different schools, each displaying characteristics of their own.

The Kose school follows the T'ang school of China. From the time of the founder Kanaoka, through many generations, they were the master painters to the court. In the first few generations, their paintings were realistic and sought for vividness, but this gradually giving way, they leaned somewhat to the Japanese style, adding ideal beauty to their original manner. The most eminent of the sect is Hirotaka. He was interested so deeply in Buddhism that he became a priest, but the Emperor regretting that such genius should be lost in retirement, called him back and appointed him the chief painter to the court. The most conspicuous of his works was a picture of Hell.

The Takuma school was noted for religious paintings. The founder Tamenari

succeeded the Kose in the presidency of the Art Department. This school first followed the Kose style and then blended with the Sung style of China.

The Kasuga school was a native style, and famous for beauty of colouring and grace in the use of the brush. Chiefly religious pictures were painted. This school saw its glory in the next period, but most of the names of the painters are unknown.

The Tosa is the master school of the native style, which seems to have sprung up in the Heian period. Stepping into the present period, it showed its character gloriously, with a light and free movement of the brush and unaffected and clever placing of colour, entirely distinguishing itself from Chinese schools. This school drew most of its subjects from life, such as sketches, of people and animals, or those showing the movement of turning wheels.

The priest Kakuyu is generally known as Toba Sōjō. He studied the native style and then originated his own style, which was most humorous and lifelike.

The priest Eshin evolved his style by blending Chinese and Japanese styles, and painted mostly religious pictures.

The Hata school was handed down from the Nara period and stands in the same line as that of Kawanari. Many religious pictures were the products of the school.

Fujiwara Tsunetaka was a son of Takachika, the founder of the Kasuga school, who first studied his father's style and then leaning to that of Toba Sōjō, originated a style of his own.

Fujiwara Mitsunaga was another eminent painter whose works still remain but whose life is entirely unknown.

There are some painters whose lives, names, or the schools to which they belonged, are unknown. Some of them are as follows :

Yoshichika whose family name is unknown ; Asukabe Tsunenori, who was likened to Kose Kimmochi ; Chieda, whose family name and official name are unknown, but who executed many decorative paintings ; Fujiwara Motomitsu, who was a courtier ; Nobusada, whose family name is unknown but who was skilled in painting horses ; Fujiwara Takayoshi, who painted the portrait of the Toba-in ; besides these, many Emperors were clever in the art of painting, and the most conspicuous are the Emperors Kwazan, Reizei, Ichijo, Shirakawa, and Horikawa. There were also some female painters among whom the two daughters of Taira no Kiyomori were the most noted.

Some conspicuous religious painters are as follows :

The priest Eri ; the priest En-en, who is popularly known as Ye Ajari (the painter

priest); the priests Kyozen and Ryoshu; the priest Kakuhan, who drew pictures with sticks of wood charred at the end; the priest Chinkwai;—these are the chief painters of the Fujiwara time, and the following are the noted names in the time of the Heike; Raisho, Ryōnin, Chūsan, Myōgyō, Myōjun, Jōjo, Shosei, Junin, Ogen, and Chijun.

Remains:—

Amitabha and His Attendants Coming from Heaven (*Plate No.* 110)—Koyasan, Kii.

This is a triptych painted on silk and each measures 6 ft. 8 in. It is said that the pictures were drawn by the priest Eshin and formerly belonged to the Hiyeizan temple. The central piece is Amida and his followers, Kwanon and Seishi, and two others represented a number of a Bodhisattvas. In the stroke of the lines both Japanese and Chinese styles are noticed.

Fugen Bosatsu (*Plate No.* 111)—Collection of the Imperial Museum.

Formerly belonged to a certain temple in Nara, and is one of the best remaining Buddhist pictures produced during the Fujiwara period. The brush is elaborate but not weak, and the colouring shows clever harmony of light and heavy tints. Judged as a work of the middle period of Fujiwara and by a painter of the Kasuga school.

Picture Scroll of Genji-monogatari (*Plate No.* 112)—Collection of Marquis Tokugawa.

The scroll represents Murasaki-shikibu's (celebrated woman author of the period) Genji-monogatari, a romance that depicts the life of the nobility circle of that remote time. The plate shows three illustrations of the chapters of *Yadorigi*, *Kashiwagi* and *Azumaya*. The brush is elegant and the colour is gay; evidently the work of a painter of the Kasuga school.

Amida (on a folding door at the Howo-do temple).—(*Plate No.* 113).

The plate represents one of the painted folding doors at the Howo-do temple. It is the work of Tamenari, founder of the Takuma school, and is famous for elegance in design and colour, though unfortunately much faded owing to age.

Caricature of Birds and Beasts (*Plate No.* 114).

Painted by the priest Toba Sojo and represents birds and beasts in mock procession. The brush is active and light; witty in design and masterly in execution.

PLATE No. 110

AMITABHA

AND HIS ATTENDANTS COMING FROM HEAVEN

KOYASAN,
Kii

PLATE No. 111

FUGEN BOSATSU

(SAMANTA BHADRA)

IMPERIAL MUSEUM

PLATE No. 112

GENJI-MONOGATARI

PICTURE SCROLL

Collection of
Marquis TOKUGAWA

PLATE No. 113

AMITABHA

By Takuma Tamenari

A Folding door at the
HO-O-DO,
Uji

PLATE No. 114

CARICATURE OF BIRDS AND BEASTS

By Toba Sojo

PLATE No. 115

BAN DAINAGON MONOGATARI

Picture Scroll

PLATE No. 114

CARICATURE OF BIRDS AND BEASTS

By Toba Sojo

PLATE No. 115

BAN DAINAGON MONOGATARI

From Book

Picture Scroll of Ban Dainagon Monogatari. (*Plate No.* 115)—Collection of Count Sakai.

The Plate shows two scenes of the scroll. The work is attributed to Fujiwara Mitsunaga, and its brush is very strong and realistic.

Decorative Pictures of Buddhist Sutras (*Plate No.* 116).—Itsukushima Shrine, Aki.

The sutras was presented to the Itsukushima shrine by the Heike family. Its pictures and writing are the work of the members of the family, the pictures being the work of Kiyomori's first and sixth daughters. Besides Hokekyo about 33 volumes remain at the shrine, and their covers and the body are decorated with a design called *Tsukuri-ye*. It is a poetical representation in which natural and artificial beauty are harmoniously blended. The style is of Japanese origin and was created in this period.

4. SCULPTURE.

The carving of Buddhist images at the beginning of this period, being restricted only to the imitation of the style of the preceding period, was inevitably in a retrograde state in respect of technique. But on the building of the Hojo Temple by Fujiwara Michinaga, Jōchō, a most distinguished artisan, made his appearance and by Michinaga's command set about the work with many of his assistants, and carved the principal image of Buddha, which was about thirty-two feet high, and hundreds of Buddhist images.

Encouraged by this great work, the art of carving made remarkable progress; and especially Jōchō's Buddhist images, which reproduced the graceful appearance of the nobility of the day, are unparalleled and are of the highest perfection in delicacy and in elegance. Following the example thus shown by Jōchō, his son as well as one of his disciples established a carving studio in Kyoto and continued the traditions of this special school.

As the Emperors Shirakawa, Horikawa, Toba, Sutoku, being devoted to Buddhism, erected six temples, many noted Buddhist artisans such as Gensei, Choen, Ingaku, Kenyen, Kojo, and Incho gave themselves up to carving.

Now, dividing the Fujiwara period into three parts, if we compare the style of the Buddhist images of each period we shall see that the works in the first section, that is the day prior to Jocho, were mostly done by priests who were not specialists in the

art, and that while the expression of the faces of the images was dignified and had an effect of high character, and also were very elaborately carved, yet regarding the figure as a whole the images were very ill-proportioned and their limbs, dresses, and ornaments were very roughly carved and had scarecely any technical worth. In the middle period, that is, the time of Michinaga and his building of the Hojoji, Jocho being desirous of producing an effect of dignity and elegance in the whole figure, as well as the face, paid great attention to copying from real objects, to proportioning the several parts, and to colouring and the method of using wood, and this led to a greater perfection of technique. The characteristics of these works, reproducing those of the people of that day, were that all had stout bodies, round faces, narrow and long eyes and eyebrows and dress lying in smooth folds, and showed elegant taste in every way. In the works in the last section, from the excess of care given to fine and elaborate technique, delicacy replaced the soul of the work, and Buddhas and demons, the disciples of Buddha and devils were all identical in appearance and were as delicate and mild as children or females. In this period, under the influence of the Sung period in China, the art of ornamentation made marked progress.

Most of the noted carvers in the beginning of the period are among priests, namely ;—Enso, a Buddhist image carver in the Yenryaku period ; Kansei, the same, in the Emperor Ichijo's reign.

In the middle part of the period Jocho, son of Kosho, flowrished. His descendants and followers were Kakujo, son of Jocho ; Raijo, the eldest son of Kakujo ; Injo, the second son of Kakujo ; Kojo, son of Raijo ; Kocho, son of Kojo ; Ingaku, the eldest son of Injo ; Incho, the second son of Injo ; Inson, the second son of Ingaku.

In the latter part of the period were :—Chosei, the disciple of Jocho ; Ensei, son of Chosei ; Chuyen, the eldest son of Ensei ; Choyen, the second son, and Kenyen, the third son of Ensei ; Choshun, the eldest son of Choyen.

Remains :—

AMIDA (*Plate No.* 119)—Hokai Temple, Yamashiro.

This is a wood carving and measures about 16 feet in height. The temple was set up by Hino Sukenari at the close of the middle of this period, but the work of the image is in Jocho's style and judged to be his work at his closing year. The stand and aureole both remain complete and show the style of the period.

THOUSAND-HANDED KWAN-NON (*Plate No.* 120)—Chomeiji, Omi.

PLATE No. 116

BUDDHIST SUTRAS

PRESENTED TO

THE ITSUKUSHIMA SHRINE

by

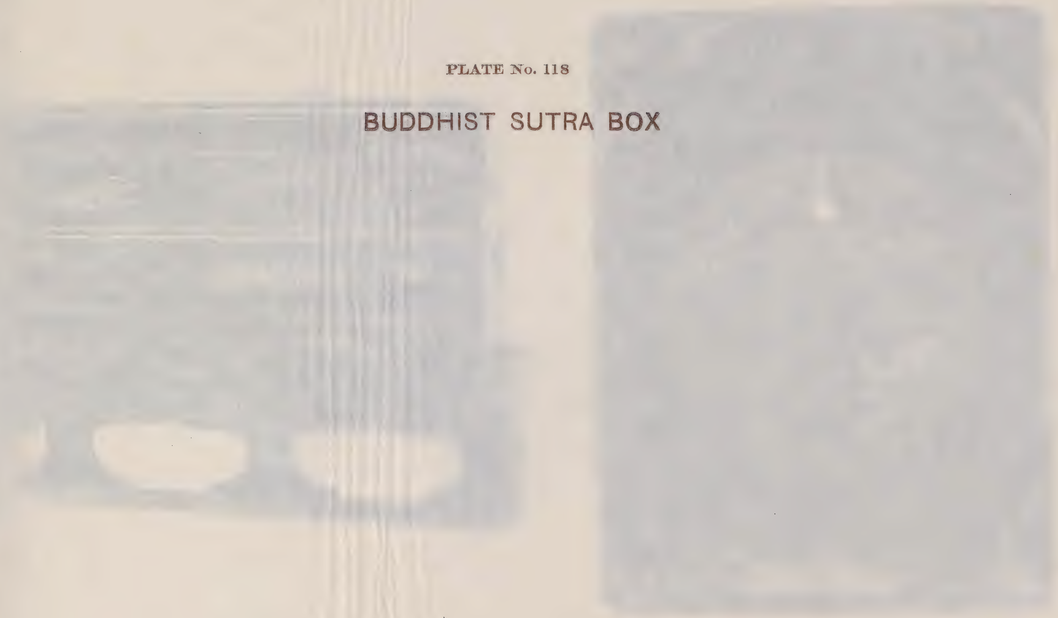
THE HEIKE FAMILY

PLATE No. 117

BUDDHIST SUTRAS

PLATE No. 118

BUDDHIST SUTRA BOX



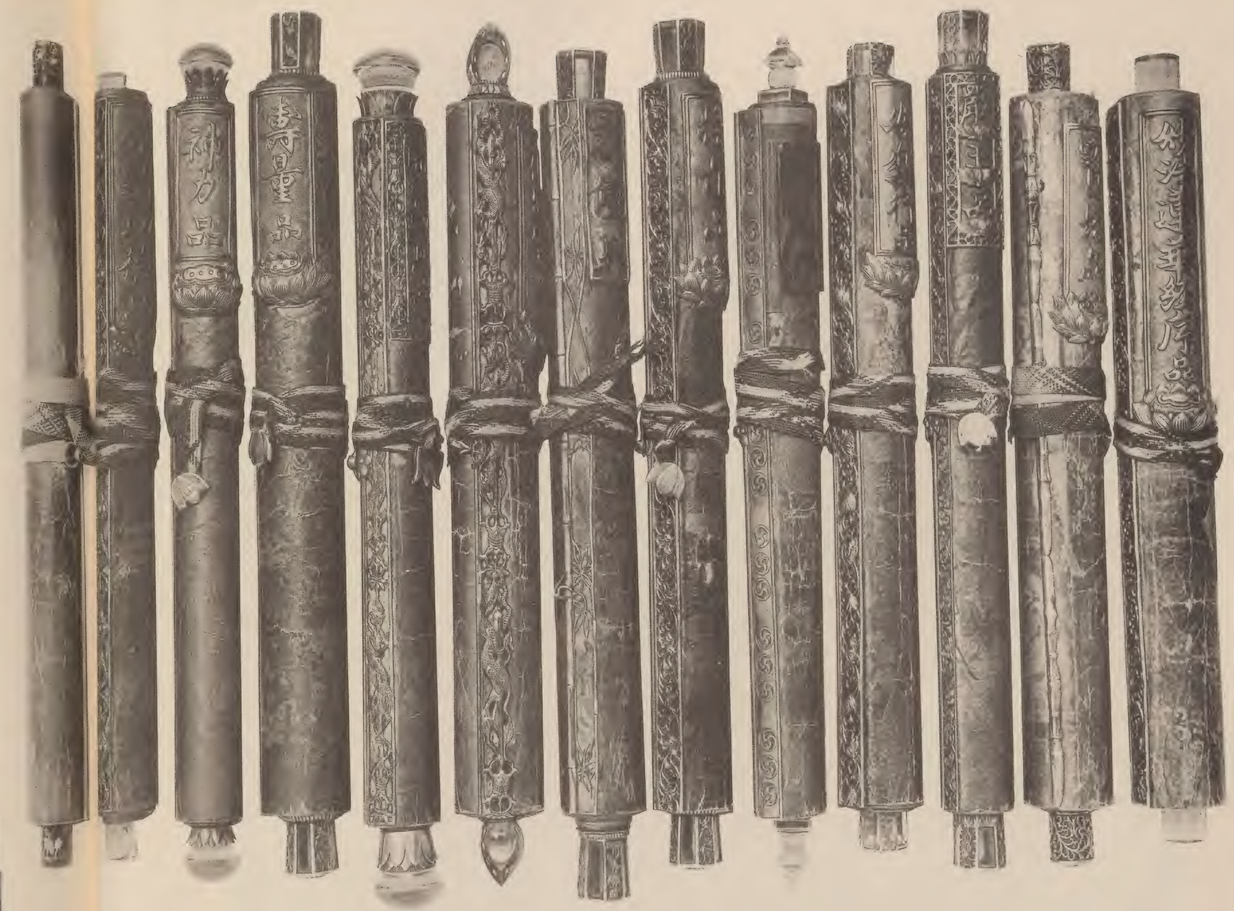


PLATE No. 119

AMITABHA

Wooden Statue

HOKAIJI,
Yamashiro

PLATE No. 120

SENJU (THOUSAND-HANDED) KWANNON

(AVALÔKITÊŚVARA)

Wooden Statue

CHOMEIJI

Omi

A wooden statue measuring about 2 feet 9 inches in height ; an excellent work judged to have been wrought in the later years of this period. The aureole, stand and crown seem to be a later addition, but the statue having been kept in the tabernacle, looks intact and almost new.

5. APPLIED ARTS.

In the Fujiwara period, there was a great deal of progress indigenous to Japan in architecture, in dress, and in many other things. Even in ornamentation, a very simple and refined took the place of the former gorgeous style. But this simplification not only of ornament but of everything is not a sign of roughness or infancy of the arts, for the works, which are all admired by virtuosi, were the natural products of the trained minds of the artists.

Metal Work.

Metal work of that period made marked progress with the building of the Hojo Temple. The ornamental metal work in the Howo-do and Konjiki-do, designed after that of the Hojoji, is matchless in conception and execution when compared with work of other periods.

Remains :—

Metal Fittings at Konjiki-do, Chusonji Temple, Rikuchu. (*Plate No.* 121).

The Konjiki-do, was built by Fujiwara Kiyohira in the second year of Tennin. The metal fitting is a decoration of its simura altar. The peacock as shown in the plate is in half-relief with chisel work in the style of hair carving added. The adjoining building, the scripture store, both built in the same period, with its metal fittings (*Plate No.* 122) are also very excellent work, bearing the designs of sacred birds and Buddhist ceremonial utensils.

Metal Fittings of Buddhist Sutra Box.—Itsukushima shrine, Aki.

The box was presented to the Itsukushima shrine by the Heike family as mentioned in a former chapter. *Plate No.* 117 represents a few of the scrolls, and their roll is shaped either like the *Hōshu* (Sacred gem) or five-storied pagoda. The work is very delicately done. The box is made from smoked copper and has on its surface decorative metal fittings with cloud and dragon design.

Lacquer Work.

It was the prevailing custom to use lacquered articles in that period. In the time of Daigo, the making of lacquer work was so encouraged that fifteen provinces were

commanded to give tribute of the lacquer they produced. The excellence of painting in lacquer and in gold followed. The Emperor Kwasan, who was clever at painting and architectural design, himself painted Mt. Horai on a lacquered case. It is said that people were astonished at the ability displayed by his Majesty. The luxury in the upper circles of those days was followed by the astonishing progress of gold lacquer work, such as *Nashiji*, *Ikakeji*, *Togidashi*, and *Hiramakie*. Besides these, inlaid work with gold and silver much prevailed and it came to be used in the ornamentation of temples.

Remains :—

Lacquered Coffer for Buddhist Scriptures (*Plate No.* 125)—Koyasan.

The casket used to keep Buddhist sutras and lacquered with excellent decorative design of sweet flags and birds. The birds and the flowers are inlaid with mother-of-pearl. It seems to be a product of the middle part of the Fujiwara period.

Lacquered Box for the Head of Palmer's Staff (*Plate No.* 126)—Taimadera temple.

The box is black-lacquered with design of the sacred dragon in the *togidashi* style. Judged as a work of the later part of this period.

Weaving.

The Emperors Uda and Daigo used their efforts to increasing the production of the country and especially encouraged weaving. Twelve provinces, Ise, Owari, Echizen and so forth produced double-faced brocade ; and twenty-one provinces, Iga, Ise, Owari, Mikawa and so forth gave tribute of silk with raised designs. The Bureau of Weavers produced many kinds of brocade with raised figures. The Fujiwara, at that time, were so luxurious in dress as to wear gold and silver inlaid in cloth, and elaborate embroidery. We find evidence of this in the works and compositions of the period, for they are full of criticisms and notes about dress.

Remains :—

Scarf of *Yamato* Damask with Gem Figures (*Plate No.* 123)—Ninna Temple, Kyoto.

Is a scarf worn by Priest Prince Shoshin, 4th son of the Emperor Sanjo, and is woven figures of *hoshu* (Sacred gems) on lotus-shaped. The ground shows

PLATES Nos. 121 & 122

METAL FITTINGS AT KONJIKIDO

CHUSONJI

PLATE No. 124

YAMATO NISHIKI DAMASK

WITH SHIPPO DEVICE

NINNAJI

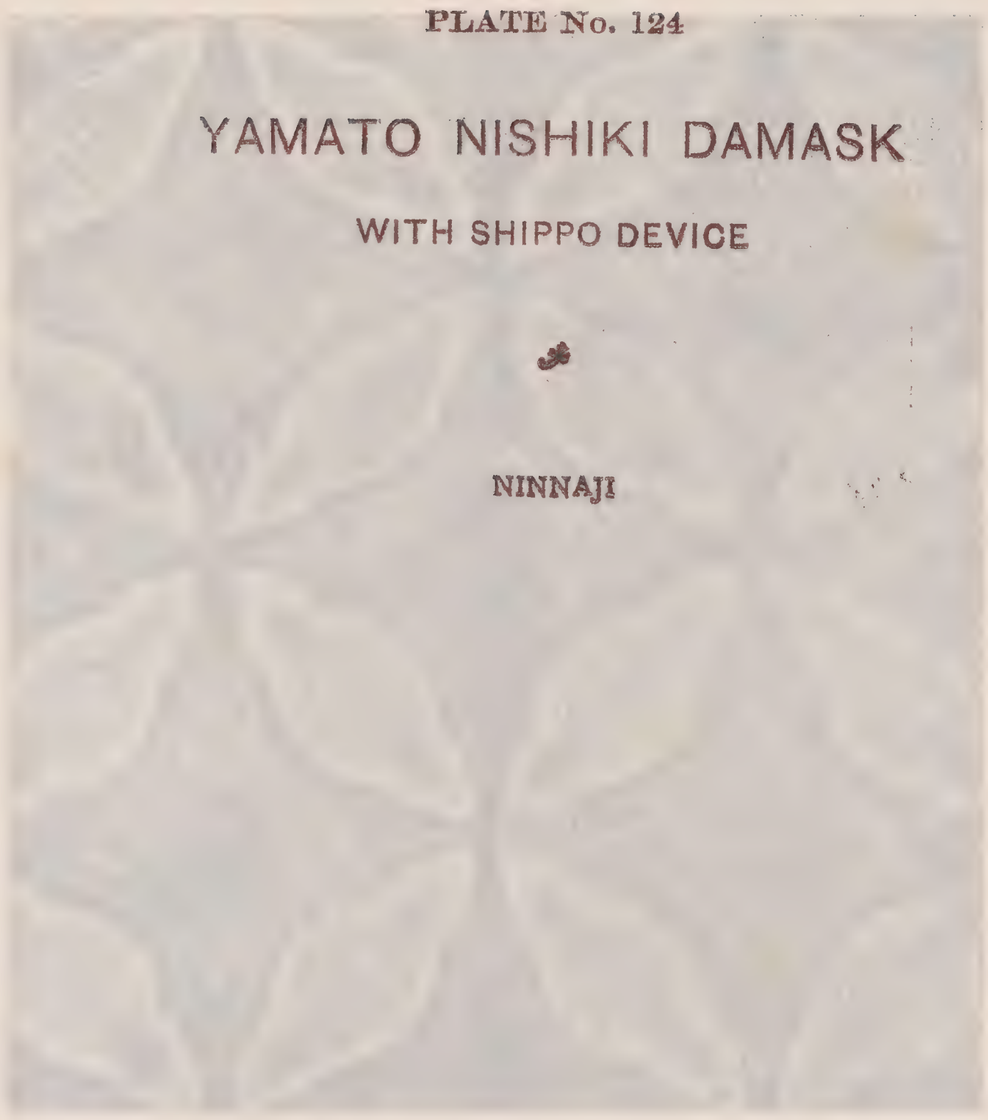
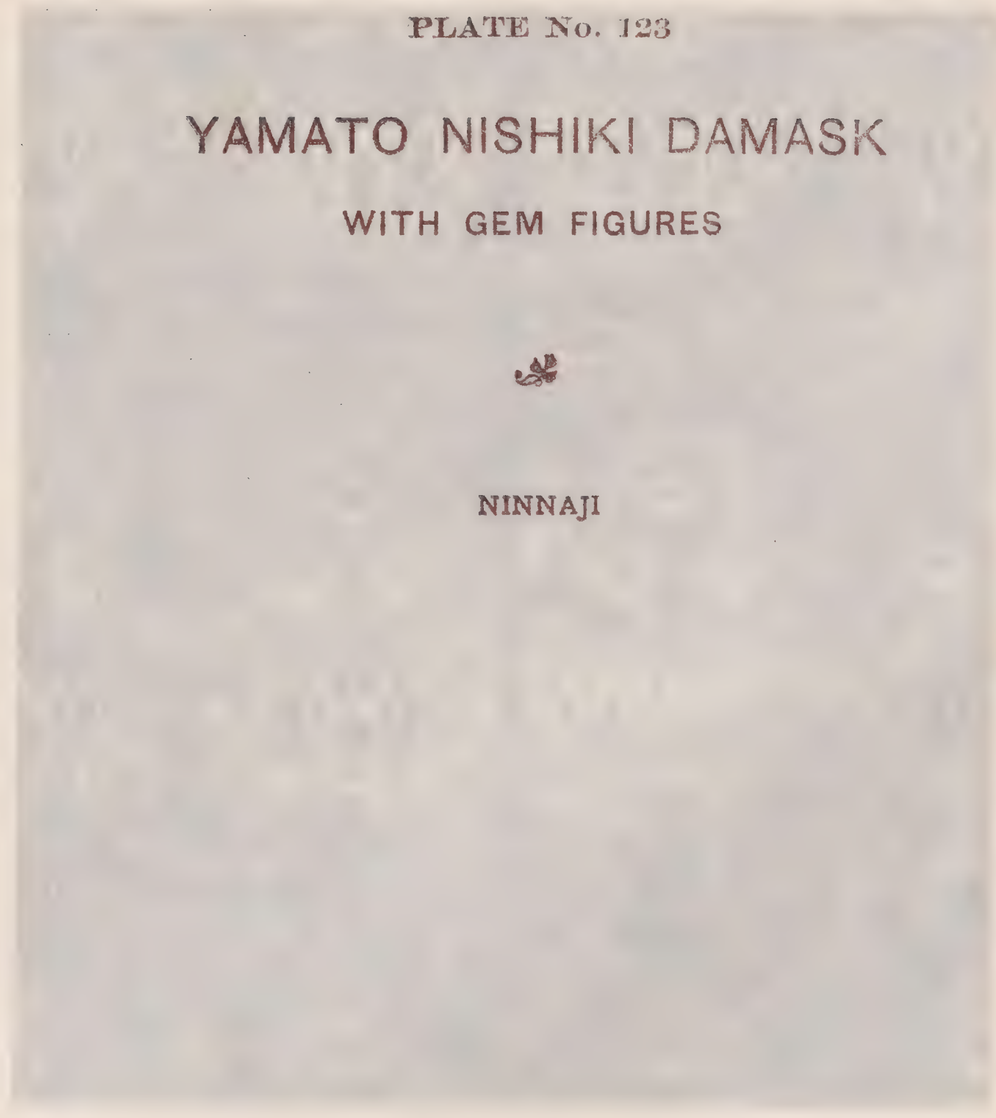


PLATE No. 123

YAMATO NISHIKI DAMASK

WITH GEM FIGURES

NINNAJI



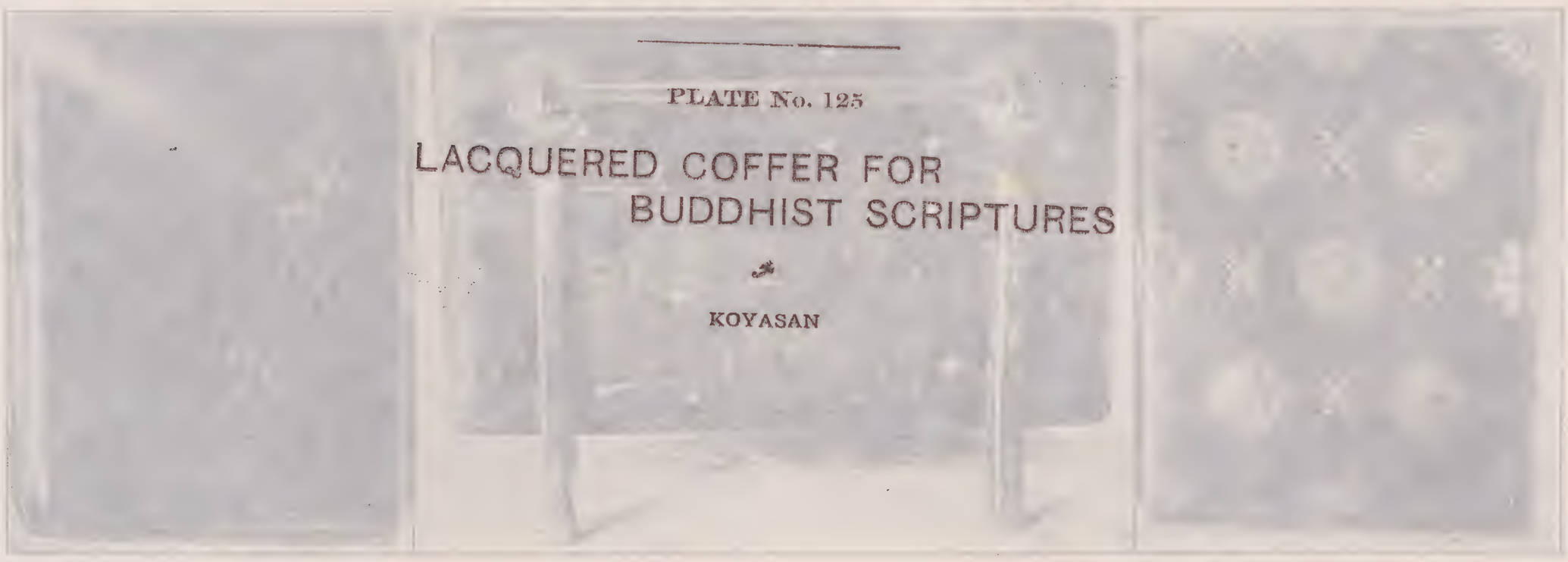


PLATE No. 125

LACQUERED COFFER FOR
BUDDHIST SCRIPTURES

KOYASAN

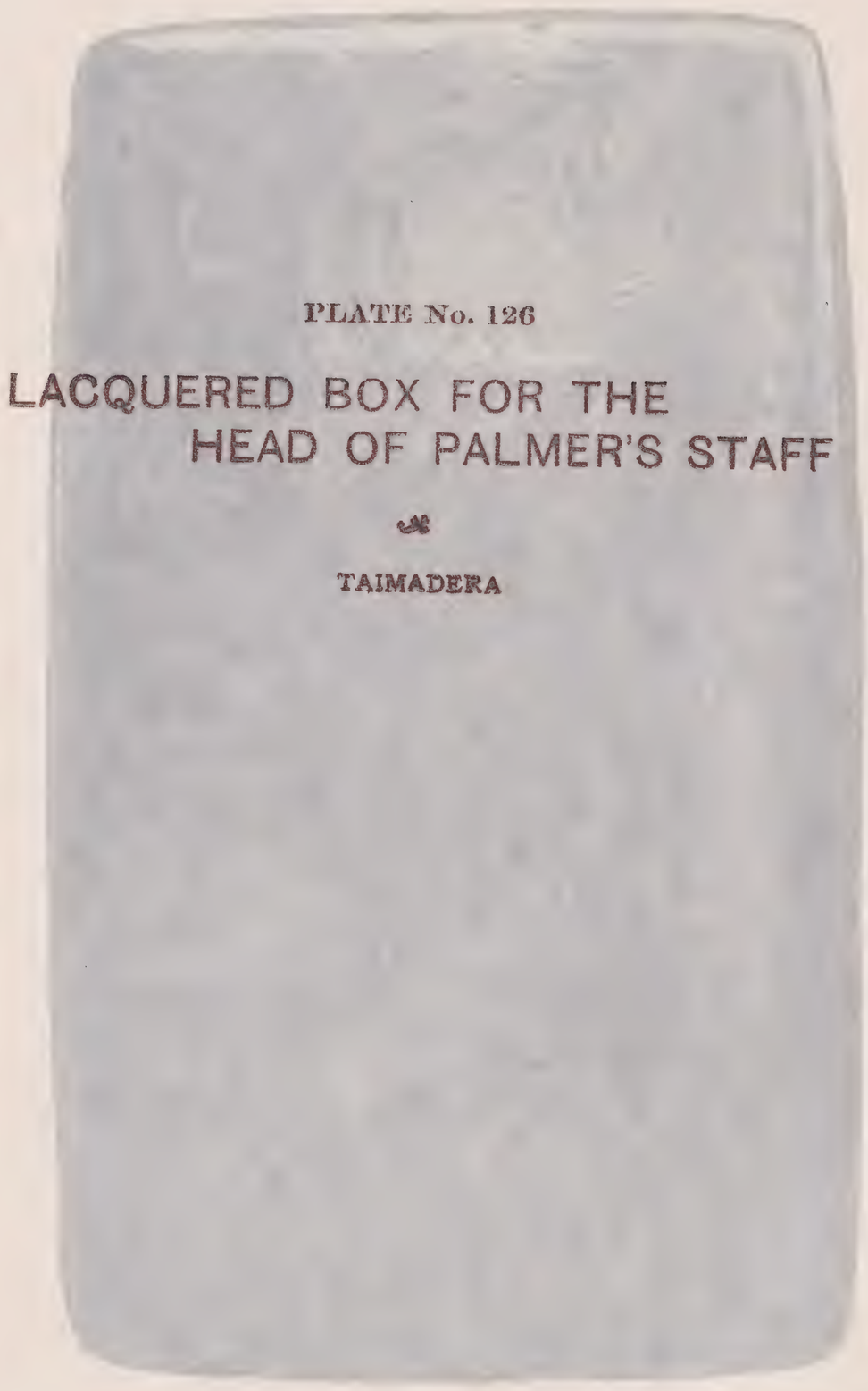


PLATE No. 126

LACQUERED BOX FOR THE
HEAD OF PALMER'S STAFF

TAIMADERA

PLATE No. 152

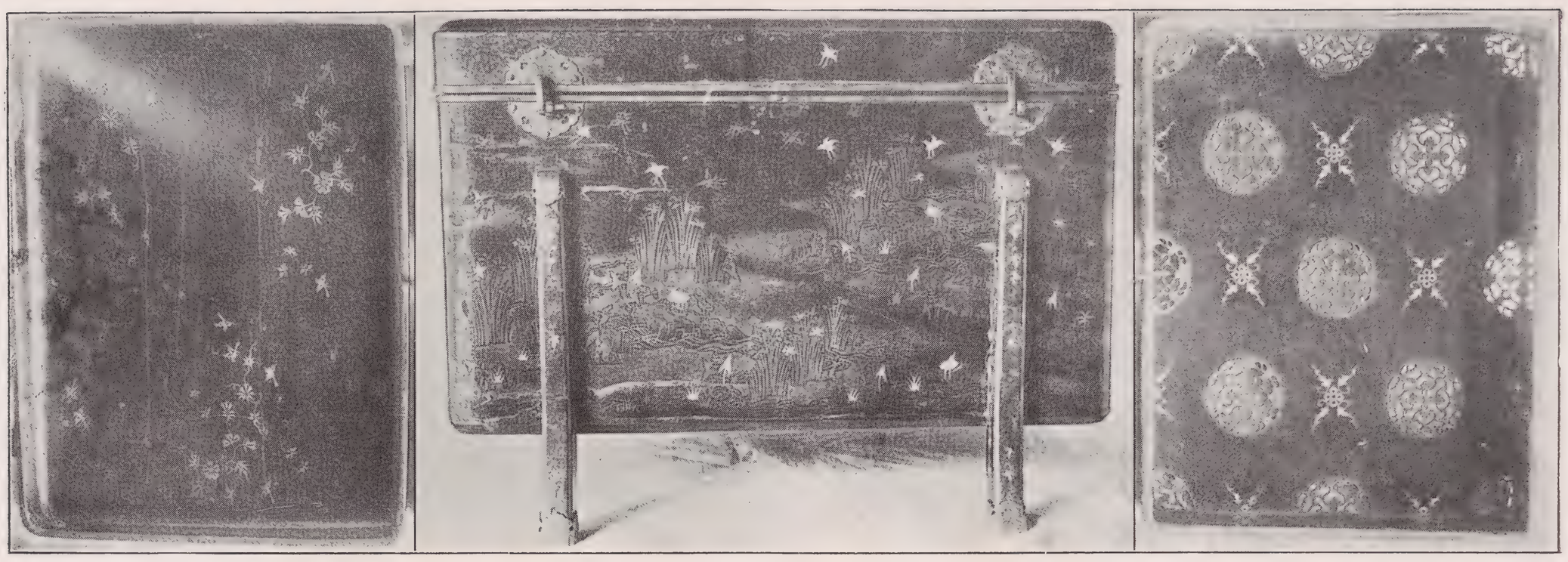
LACQUERED COFFER FOR
BUDDHIST SCRIPTURES

KOYASAN

PLATE No. 153

LACQUERED BOX FOR THE
HEAD OF PALMER'S STAFF

KOYASAN



the figures of the mystic emblem *katsuma* of the Tendai sect. The ground is indigo-coloured, the emblem in orange yellow, the gems in light blue and light purple, the pistils and stamens of lotus and the frame of the gems in green, and the lotus petals in red. The whole chromatic effect is admirably harmonized. The shading of colour of the gems, petals, etc., reveals exquisite weaving.

Scarf of *Yamato* Damask with Shippo Device.—Ninnaji.

Is also a scarf worn by the same princely priest and shows the *shippo* device on spotted ground, and the two emblems called *rimpo* and *dokko* of the Tendai sect are represented within the device. Yellow, red, blue, green, orange-yellow, purple, light-carmine and white are the prevailing tints. Weaving is somewhat light, but the designs are all accurately wrought out.

Several pieces of damask kept at the Ninnaji, the damask used on the occasion of Buddhistic baptismal ceremonies, kept at the Koyasan, and other pieces of damask or figured brocade kept at the To Temple, the Shitenno Temple, Osaka, and at the Itsukushima shrine, all belong to the Fujiwara period.

CHAPTER III.

The Kamakura Period.

(A. D. 1192-1333).

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

The prosperous, though despotic rule of the Taira family for over twenty years was brought to an end by the crushing defeat it sustained in the battle off Dannoura with the rival clan of the Genji. Yoritomo, chieftain of the Genji, established his capital at Kamakura, and a new era of military government was now ushered in, to be followed by radical changes in manners and customs. The refined if effeminate fashion that had formerly prevailed among the ruling classes was superseded by a stern martial style of life, a change that found expression in art and literature as well as in daily manners.

Kyoto and Kamakura, however, were different in many respects. The ancient capital had occasionally been devastated by civil strife and pillaged by villainous monks, and yet it still retained something of its former splendour. The sovereigns, though nominal, were held in reverence while the courtiers with the semblance of former power

and greatness, remained here. Kyoto, in short, was still aristocratic in general style, as it was the principal centre of refinement and culture.

On the other hand the town of Kamakura was the samurai's headquarters, it was rustic, simple and manly in manners and customs, and was as yet untouched by any ostentatious display or elaborate formalism.

Warned by the examples of the Taira's extravagance and its fate, Yoritomo first of all directed his attention toward ameliorating the people's condition; he simplified legislation and instilled into it the simple spirit of Bushido, and this policy was carried on with equal severity by the Hojo, who succeeded the Genji as military administrators.

The martial rule of Kamakura was in evidence even in matters of diversion, which now consisted of ruder and more manly sports, such as coursing with dogs, wrestling, shooting at targets on horseback, and hunting. The last was often conducted on a large scale and even in remote places, as on Nasuno plains or at the foot of Mt. Fuji. In time Kamakura grew both in size and importance, and famous artists moved thither from every part of the country. Trade also began to flourish there. And yet art and industry made little development at the capital, and literature still less. It was practically by priests alone or occasionally by refined samurai that literature was cultivated.

These two contradictory features of Kyoto and Kamakura gradually began to blend with the progress of time. After the abortive attempt of the Court in 1221 to recover its legitimate authority, the Kamakura regency established its lieutenancy in Kyoto and henceforward militarism gradually gained ground over the enervated and refined life of courtiers and led to the encouragement of manly games. Indeed the time was propitious for awakening the spirit of chivalry. On one hand, the humiliating treatment inflicted on the Imperial Court by the Hojo kindled general indignation, while on the other the Mongol invasion stirred the whole people to guard themselves against similar emergencies.

The tables were completely turned, and Kamakura and Kyoto soon exchanged places so far as their traditions were concerned. Lulled by the continued prosperity and also in consequence of the instalation by the crafty Hojo of boy Princes of the Blood as nominal Shoguns at Kamakura, the military capital was affected by the customs of Kyoto, and before long even literature began to take root in the rougher soil of this community of professional fighters. Some of the Hojo chieftains, as Tokiyori or

Tokimune, endeavoured to check this tendency, but their efforts were disregarded by their worthless descendants, Sadatoki and Takatoki, especially the latter, who gave himself up to pleasure and luxurious feastings. With the defeat of the Hojo by the Imperialists in 1334 the military domination was swept away, and the Imperial Court recoverd its legitimate authority.

The tranquility that followed this memorable consummation was of short duration ; the country was soon convulsed by the war between the rival Imperial houses, the northern and southern, of which the former was set up by the rebellious chief Takauji, while the latter was represented by the legitimate Emperor Godaigo. The war lasted fifty long years.

While the fierce struggles for ascendency were going on in Kyoto and its neighbourhood, the administrative authority was in abeyance, and the people living along the sea-coast were left to resume with impunity their intercourse with Korea and China, whence they brought back, among other things, works of art. The introduction of Buddhist pictures of the Sung dynasty of China especially deserves notice, as it contributed much toward creating a new style of Japanese painting.

Amidst all these scenes of disorder and confusion, Buddhism remained as the one constant source of predominant influence, spiritually, intellectually and even æsthetically. This is chiefly attributable to two causes, one the pessimistic tendency that took hold of the people who had witnessed during a short period the strange viscissitudes of fortune of the legitimate Imperial House, and the other the example set by the sovereigns and military rulers of respecting the Buddhist religion.

At this period the principal sects of Buddhism were five, namely, the Zen, Jōdo, Shin, Hokke, and Ji. Their doctrines were more or less different, but they were equally objects of reverence on the part of the people.

Of these sects the Zen was most important in regard to the development of Japanese arts. Japan was indebted to it for a novel style of architecture and the introduction from China of the style of painting in plain black and white (*sumiye*). It is no exaggeration to say that for its dignity and purity, tinged with touches of gloom and pessimism, the art of this period was indebted principally to Buddhism.

2. FEATURES OF THE ARTS OF THE PERIOD.

The art of the previous centuries was aristocratic in origin, and was characterized by lavish beauty and elaborate elegance. The art of the Kamakura age was in general

modelled on the style of the preceding period, but at the same time it was affected by two important events, one the establishment of the military government at home, and the other the Chinese civilization of the Sung dynasty.

It should be remembered that communication with China had again become active, especially since Taira-no Kiyomori had opened the port of Hyogo to foreign intercourse. Its effect was twofold, material and spiritual, that is, trade and the exchange of visits between the priests of the two countries. In either case it served as a means of introducing Chinese art, which was at that time marked with elaborate splendour and delicate execution and greatly struck the fancy of the Japanese.

On the other hand, the rise of the military spirit imparted simplicity and vigour to artistic production, and this tendency was sometimes carried to an extreme. Afterwards under Hojo rule this characteristic simplicity lapsed into clever complexity, not only in artistic taste but in social manners and customs.

In sculpture and art industries also, no great originality was developed, though in technique delicate workmanship and unrivalled dexterity were displayed, as shown in the exquisite wood carving of Kwaikei and Unkei, and in the armour manufactured by the Myochins.

3. PAINTING.

Though, as described above, the artists of this period generally followed in the wake of the former as to style, painting was a notable exception. The realistic tendency in depicting either human figures or animals that appeared in the later days of the Fujiwara epoch was carried to greater perfection both in execution and colouring, inspired by the works of the Southern Sung dynasty, and especially by its Buddhist pictures, in which elaborate execution and elegance are prominent.

In the painting of this period, Buddhist pictures were most popular, and next came picture-scrolls which treat of historical, legendary, and religious subjects, the last consisting of miracles or the careers of venerable priests. They all present marvellous improvement in design or composition, and this feature is especially shown in some of the picture-scrolls.

There existed at least five schools of painting in the period, namely, the Kose, Takuma, Kasuga, Tosa and finally the black and white style (*sumiye*) of the Sung and Yuan periods. Of these the Tosa and Takuma schools eclipsed the others in popularity.

(1) The Kose School. The specialty of this school is seen in Buddhist pictures, which are drawn with elegant and somewhat monotonous lines adopted from the Tung style. It possesses both in design and brush-stroke a classic charm unapproached by the Takuma, though the latter enjoyed greater vogue. Of the painters belonging to the Kose school may be mentioned Ariiye, Arihisa, Korehira, and Yukitada. Korehisa was born in the early part of the 14th century, and according to tradition painted the famous scroll describing the War of Go-sannen. Arihisa and Yukitada are noted for their Buddhist pictures.

(2) The Takuma School. This is also noted for religious painting. It gradually lost its original characteristics, outshone as it was by the splendour of the Sung style. The noted painters of this school are Shoga, Seinin, Tameyuki, Eiga, and Ryoson. The first was a prolific painter, who appeared at the beginning of the Kamakura age and did most in bringing about the prosperity of his school. Eiga was an earnest student of Chinese art, painted portraits of Buddha's disciples, and paved the way for reviving the Chinese style in Japan.

(3) The Tosa and Kasuga School. These respectively maintained down to this age their special features, which were ultimately blended. The former produced a number of celebrated artists in rapid succession who faithfully maintained the graceful style of the Fujiwara age and contributed much toward enhancing the characteristic merit of Japanese art. Nobuzane, Keinin, Kunitake, Yukinaga, Yoshimitsu, Mitsuaki, En-i, Gōshin and Yukimitsu are noted names in the Tosa school, while Nagataka, Takakane, Takasuke and Nagaakira came to be recognised as ot the Tosa school, though they started as representatives of the Kasuga.

Fujiwara Nobuzane, son of Takanobu, was a distinguished portrait painter, and a skilful *uta* writer.

Keinin, or Keison as he is erroneously called, was probably a Shinto priest of the Sumiyoshi Shrine, Settsu; he produced a scroll painting, illustrating the Karma and also war scenes of the Heiji era. His style is marked by extraordinary vivacity and vigour.

Fujiwara Yoshimitsu, Tosa was his art name; he painted pictures illustrating the life of Saint Honen-Shonin in the reign of the Emperor Gofushimi, and also painted on the screens of the Palace.

Fujiwara Mitsuhide, son of Yoshimitsu.

Hogen Yen-i, is known as the painter of the pictures depicting the life of Ippen-shonin.

Fujiwara Nagatake, succeeded in blending the Tosa and Kasuga schools. Among his many works may be mentioned the scroll paintings illustrating Sumiyoshi-Tale and the Mongol Invasion : besides these he sketched flowers and animals.

Takashina Takakane, flourished about the beginning of the 14th century and was appointed chief painter to the Court. He was a keen observer of nature and life, and his style is highly life-like. He was one of the greatest artists of this age, and in splendour of colouring and minuteness of design, none can equal him. He is remembered as the painter of the celebrated Kasuga temple scroll, regarded as the greatest pictorial work of this kind ever produced in Japan.

Fujiwara Takasuke, son of Nagataka, was noted for his extreme versatility.

(4) The Sung and Yuan Sumiye School. This had been practised by those Zen priests who went over to China and studied the style of such famous artists as Ma-yuen, Hsia-kuei, Liang-kai, Mu-hsi and Yu-chien. The priest Ka-o may be considered as the father of this school, he having imported both the Buddhist doctrines and style of painting from our Celestial neighbour. His portraits of Kwannon and of Taoist saints are still preserved. The priest Mokuan studied the style of Mu-hsi (known as Mokkei in Japan) of China, while Myotaku, who was the abbot of the Tenryuji, was fond of drawing the figures of Achala.

Remains:—

The Illustrated Heike-Monogatari. Attributed to Sumiyoshi Keinin (*Plate No.* 127)—Collection of Baron Y. Iwasaki.

Powerful in execution and vivid in representation. Our illustration here shows the parading of the head of the rebel chief through the streets.

Image of Jizo Bosatsu (*Plate No.* 128)—The Imperial Museum.

This picture was painted by an artist of the Kose family, and is very symmetrical in execution, with quiet and graceful colouring. The patterns of the robe are ornamented with gold and silver threads.

Image of Prince Shotoku (*Plate No.* 129)—Ninna Temple, Kyoto.

This picture is attributed to a painter of the Kose family, but judging from the clear-cut lines of the patterns and the gorgeous colours and designs, it was more probably painted by an artist of the Takuma school.

Miracle Records of the Kasuga Shrine—The Imperial Court.

These pictures, in twenty scrolls, are from the brush of Takashina Takakane, an artist and Imperial painter of the day. There are very realistic

PLATE No. 127

HEIKE MONOGATARI

PICTURE SCROLL

Collection of
Baron Y. IWASAKI

A History of the Japanese State

HEIKE MONOGATARI

PLATE No. 129

PRINCE SHOTOKU

NINNAJI

PLATE No. 130

MIRACLE RECORDS OF THE KASUGA SHRINE

THE IMPERIAL HOUSEHOLD

PLATE No. LIII

MIRACLE RECORDS OF THE
KASUGA SHRINE

A

THE IMPERIAL HOUSEHOLD

PLATE No. 131

MIRACLE RECORDS OF THE KASUGA SHRINE

THE IMPERIAL HOUSEHOLD

PLATE No. 131

MIRACLE RECORDS OF THE
KASUGA SHRINE

THE IMPERIAL HOUSEHOLD

representations of palaces and street scenes and general customs and manners of men and women of the time. In deft execution and gorgeousness of colouring, as well as variety of design, these pictures surpass all the picture scrolls of the kind. *Plate No.* 130 represents the revelation of the God of Kasuga to a Court lady, and *Plate No.* 131, the scene after a conflagration in Kyoto.

4. SCULPTURE.

Notwithstanding the retrogression of aesthetic ideas, Buddhist sculpture in this age was carried to a high level of technical skill. The full and mild cast that characterized the images produced in the preceding period was now replaced by one in which heroic and energetic features were predominant. The representative sculptors of the period are Kwaikei and Unkei, who originated a new style based on the Buddhist artist Jōchō's method, in which realism plays an important part. This style was faithfully observed by the later sculptors.

At the beginning of this era, the production shows but little advance on the taste of the previous era by Kwaikei and some others. But on the other hand a new style arose which aimed to express magnificence with spirited stroke. This movement is attributed to the social taste of the day, but the realistic methods effected the change. Examples are often painted all over with rich colours which are sometimes several layers deep. They are further embellished with *Kirikane* (lines of inlaid metal). Toward the latter part of the period the style was carried to extreme and even ran to coarseness. There were also some minor plastic styles mainly modelled on the art of the Sung and Yuan dynasties. One is distinguished by elaborate and elegant carving as applied to the nimbus, pedestal or canopy of Buddhist images, and the other created statues with a relatively short body or with excessively flowing drapery. These styles were not seen in the former periods.

The Buddhist images of this age are mostly wooden, and only a few are of bronze. There still stands, for instance, a colossal bronze statue of the Buddha Amitabha, about fifty feet in height, at the village of Fukakusa, Sagami, executed in 1252 by Ono Gorozaemon of Kazusa province. On the other hand works in dry lacquer well-nigh disappeared.

Of all the Buddhist sculptors of this age, Unkei (son of Kokei) and Kwaikei are the most distinguished, and to the former most of the beautiful statues remaining to-day are attributed. The latter shared honours with the other. After Unkei followed his brother Jokaku; his son, Tankei; Koun, son of Jokaku; and Koen, son of Koun. There were other classes of sculptors all working in Kyoto.

Remains:—

STATUES OF DEVA KINGS (*Plate No.* 132)—The Todaiji, Nara.

The statues which stand at the gate of the Todaiji are the work of Unkei and Kwaikei, the two master-sculptors of the day. They are the largest statues of Deva Kings we have in Japan, having the height of 26 feet 6 inches, their majestic countenances being well proportioned to their Herculean physique. Their clear-cut lines are close to nature, and their pose and sinewy muscles are expressive of superhuman energy. Altogether the work shows Unkei's genius at his best.

STATUE OF MÃNDJUS'RI (*Plate No.* 133)—The Kofuku-ji, Nara.

This is a painted statue in squatting posture in wood, placed in the Kondo of the Kofukji. It measures only 3 feet 1 inch high, but in execution is very powerful, and its countenance is ennobled with an expression of serene majesty, showing that it must have been a work of a master artist, probably Unkei or Kwaikei, or some other contemporary sculptor of equal power.

STATUE OF VIMALAKÎRTTI (*Plate No.* 134)—The same.

This is also a squatting statuette in wood, and measures 3 feet high. Every part of it, from the body and drapery down to the ornaments of the seat, is very life-like in execution, the whole presenting admirable harmony and being very majestic in appearance. The masterly execution indicates that none but the genius of the Unkei school could have produced it.

STATUE OF THE ELEVEN-FACED KWANNON (*Plate. No.* 135).

This is a wooden statue in the Ho Kongo-in, Kadono-gori, Yamashiro, and measures 2 feet 8 inches high. The drapery is ornamented with bosse patterns, the halo has ornamented open-work plated with silver, while the lotus seat is decked with myriad pendants. In shape and pose perfect harmony is retained. In the execution of the statue and its gorgeous decorations elaborate technical details rarely witnessed before this age are shown, supplying a unique specimen of the development of design of this period. The inscription on the seat indicates that the statue was made in 1319.

5. APPLIED ARTS.

Although Kyoto was overrun by rough warriors and ravaged from time to time by civil wars, yet it still retained the honourable position of being the centre of art and literature as also the dictator of etiquette and ceremonies. Generally speak-

PLATE No. 132

NIWÒ

(BRAMA AND INDRA)

Wooden Statues

By Unkei & Kwaikei

at

TODAIJI

PLATE No. 134

YUIMA-KOJI

(VIMALAKÎRTTI)

Wooden Statue

KOFUKUJI

Nara

PLATE No. 133

MONJU-BOSATSU

(MÂNDJUŚRI)

Wooden Statue,

By Hon-ami Koyetsu

KOFUKUJI

Nara

PLATE No. 104

YUIMA-KOJI

VIMALAKÎRTTI

Wooden Statue

By

Kobunchi

Nara

PLATE No. 105

MONJU-BOSATSU

(MAÑJUŚRÎ)

Wooden Statue

By Hon-uni Kōyetsu

PLATE No. 135

JUICHIMEN (ELEVEN FACED) KWANNON

(Avarokitesvara Ikadas)

HO-KONGO-IN

Yamashiro

ing, textile fabrics, raised lacquer work, and metallic ornaments did not evolve any notable originality. Later on, intercourse with China and Southern countries was resumed and sundry foreign-made articles such as ceramics, textile fabrics, dyed goods and bronze utensils, as well as dainty tea-sets that are still highly prized by connoisseurs were brought in, but these did not have any such great influence as to radically modify the art of the period.

Metal Work.

The progress of metallic art in the direction of armour and sword-making was a distinguishing feature of this period, as might be expected from the rise of militarism. These works are rather sparsely embellished, being chiefly intended for the purpose of actual fighting. The best known sword-smiths are Rai Kunimitsu and the "three master hands," viz., Awadaguchi Yoshimitsu, Okazaki Masamune and Go-no Yoshihiro. In the decorative line the only name worth mentioning is Dai-shimpo Yukei, who worked a sort of diaper design on the blades of swords. Among the armour-makers the most noted is Masuda Izumo-no-kami who flourished toward the end of the 12th century in Kyoto, and was granted a new name Myochin by the Emperor of the time. Afterward he removed to Kamakura, where he produced many pieces of armour, and founded a long line of Myochins, lasting more than ten generations. It may to noted that from about the middle of this period decorative skill was carried to a high technical level.

Casting was also very popular. For instance it was at this period that the repair of the colossal Bronze Image at Nara was undertaken by a Chinese artist, by the command of the military regent Yoritomo, a Japanese artist assisting the Chinese. The production of the paraphernalia of Buddhist images and temples was carried on extensively, and the articles display great skill in chiselling and design.

Remains :—

Ornamenal Saddle. (*Plate. No. 136*)—Tamukeyama Hachiman Shrine, Nara.

This is a saddle used in the festival of the Shrine. Every part of it is decorated with gold or bronze open-work in delicate carving. The date of its making is attributed to the early part of this period, but judging from general appearance and decorative designs it is probably an imitation of the style of the Fujiwara period. It was repaired about the middle of the 15th century.

Red Threaded Armour (*Plate No. 137*)—Kasuga Shrine, Nara.

Worn out from age, but indicates elaborate workmanship with an exquisite metal engraving, probably made in the middle of this period.

A Bronze Vase with the Relief Ornament of Peony (*Plate No. 138*)—Hokkeji, Yamato.

This piece of art is a bronze casting, having a relief of peony flowers, and resting on a lotus-shaped stand. The relief work is excellent and the desingns too, are full of grace. The inscription on the leaves of the peony puts the date of casting in the fall of 1225.

Lacquer Work.

The *Makiye* made creditable progress especially in dusting the surface with gold, after the style of the preceding age. Inlaying with gold and silver was plentifully used, though in design the old *Ashide* style of decoration by written characters, with a slight modification, was much in vogue. The workmanship was exquiste in the early part of this age, but from about the middle part it gradually grew coarser and less elaborate. The process of compounding lacquer juice too made wonderful improvement toward the end of this period. A novel style of lacquer ware was originated by a priest of the Negoro temple in Kii, and it consisted in applying red or black lacquer varnish to table-ware or adding red colour on the black background and afterward polishing it, producing durable wares of rich hue. There was also a rustic style combining a peculiar carving and lacquering. Rough designs were first carved in high relief and then lacquered first with black and next with red juice. This is the Kamakura-*bori*, which is still produced to-day.

Remains :—

The Choseiden (Longevity Hall) Lacquered Cabinet. (*Plate No. 139.*)—Collection of Marquis Tokugawa.

This is a small box bearing on it two lines of the famous Chinese stanza about the Choseiden Palace, with symbolic pictures. Probably the piece was made early in this period; its design is elaborately executed, giving the general effect of gracefulness and beauty.

Pottery.

Though hard and well-shaped pottery such as sacred jugs in Korean style was produced from olden times, the industry on the whole lagged behind in progress as compared with the sister crafts. The wares produced mainly consisted of domestic utensils. It was by Kato Shirozaemon of Owari, popularly called Toshiro, that the

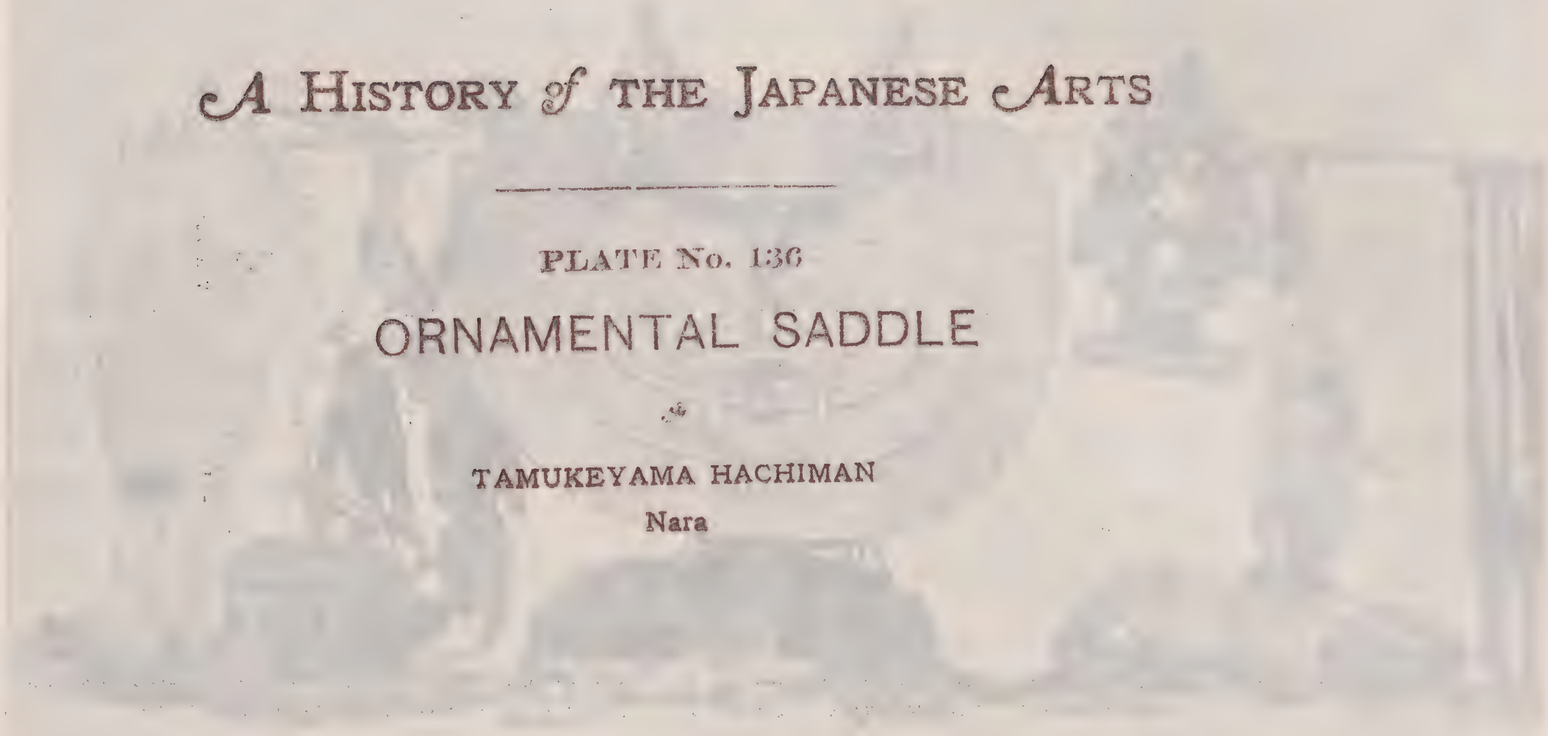


PLATE No. 136

ORNAMENTAL SADDLE

TAMUKEYAMA HACHIMAN
Nara

PLATE No. 137

RED THREADED ARMOUR

KASUGA SHRINE
Nara

PLATE No. 130

ORNAMENTAL SADDLE

YAMUKEYAMA HACHIMAN
Nara

PLATE No. 131

RED THREADED ARMOUR

KASUGA SHRINE
Nara

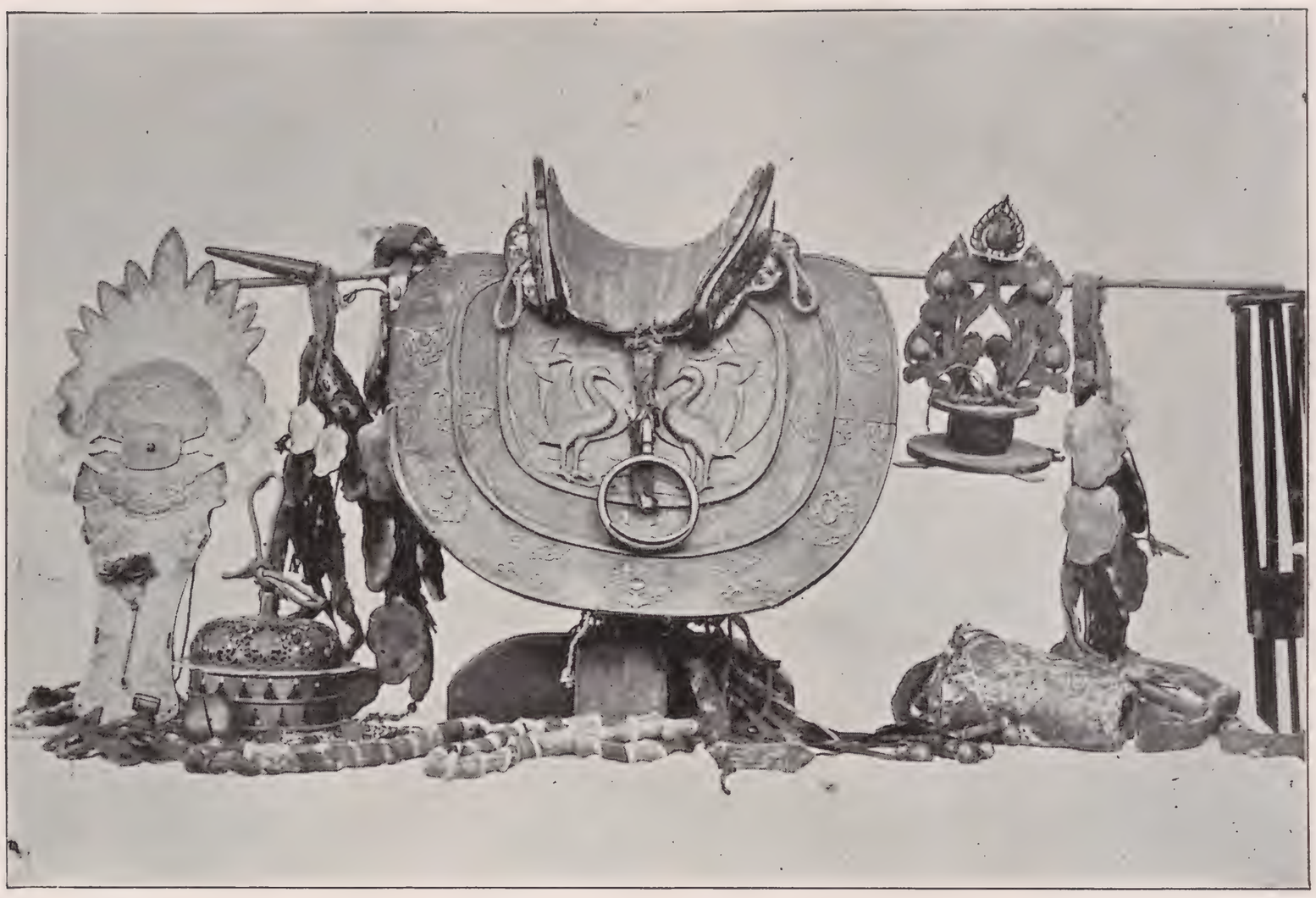


PLATE No. 138

A BRONZE VASE

HOKKEJI

Yamato

PLATE No. 140

TEA CADDY

By Toshiro I.

PLATE No. 139

CHOSEIDEN LACQUERED CABINET

Collection of
Marquis Y. TOKUGAWA

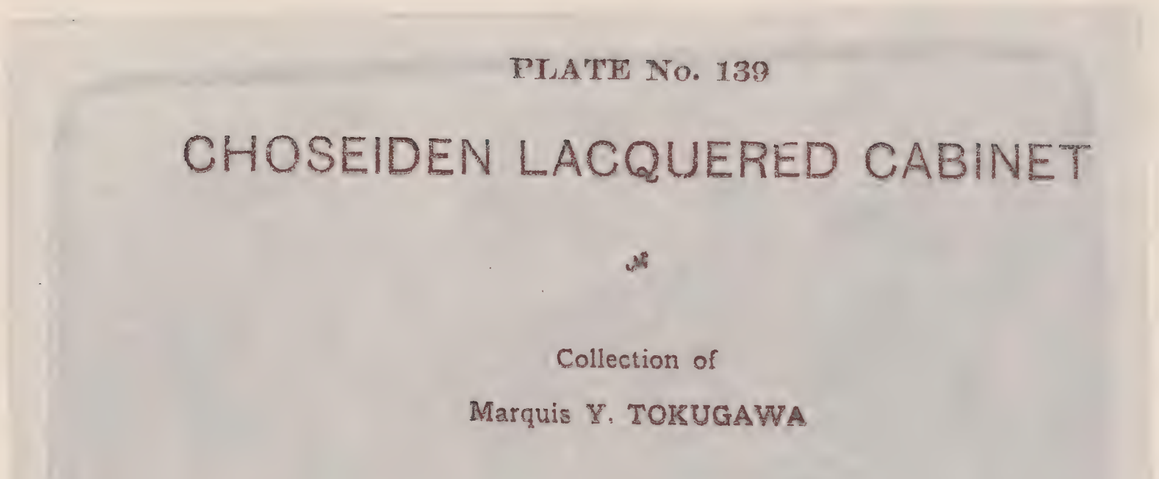


PLATE No. 141

INCENSE BURNER

Collection of
Marquis Y. TOKUGAWA

Property of TOKUGAWA
Collection of

A

INCENSE BURNER

PLATE No. 181

Property of TOKUGAWA
Collection of

A

CHOSEIDEN LACQUERED CABINET

PLATE No. 139

By Tomio I.

TEA CADDY

PLATE No. 180

JAPAN

A

BRONZE VASE

PLATE No. 178

A History of the Japanese Arts

industry was first elevated to the dignity of art. For this notable innovation Japan is indebted to the inspiration of China, for Toshiro went over to China about the beginning of the thirteenth century, and after five years' study of ceramic works there, came back to the village of Seto, Owari, where he constructed a kiln. His products chiefly consist of tea-services and are enamelled with light brown, then speckled with black. This is known as "quail" glazing, and the pieces are now called "Old Seto." The second Toshiro produced a creamy coloured glazing, with which he experimented on tea-utensils and incense-burners. The third Toshiro used the clay obtained from Mt. Kinkwa, in the province of Mino, and following the glazing method of the first Toshiro manufactured numerous tea-pots and other wares. Finally appeared the fourth Toshiro early in the 14th century, and his method was to apply a creamy colour to light brown glazing, which is called the "gable" style, as the scanty glaze applied leaves the ground exposed, producing an appearence like the gable of a Japanese house. The Toshiros' wares are highly valued by tea amateurs and art lovers, and some of them command fabulous prices.

Remains :—

TEA-CADDY. (*Plate. No. 140*)—The Imperial Museum.

This is a work by the famous artist, Toshiro the First, and this caddy bears the title of Kokonoe. It is about 3 inches in height and 1 in circumference.

THE "LION" INCENSE BURNER (*Plate. No. 141*)—Collection of Marquis Tokugawa.

This is attributed to Toshiro, and is fantastic and archaic in shape, the enamel being brown with black dots. It is about 4 inches high.

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